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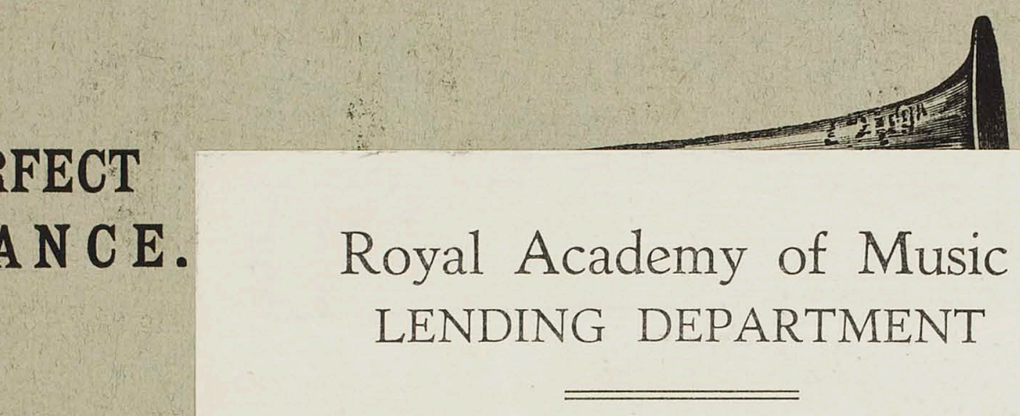

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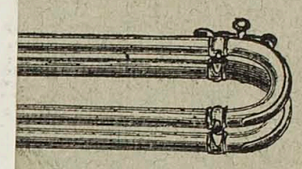

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B
G
F
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...	...	8	18	6
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...	...	13	13	0
...	...	1	8	0
...	...	1	12	6
...	...	1	17	0
...	...	1	1	0
...	...	1	2	0
...	...	1	5	0

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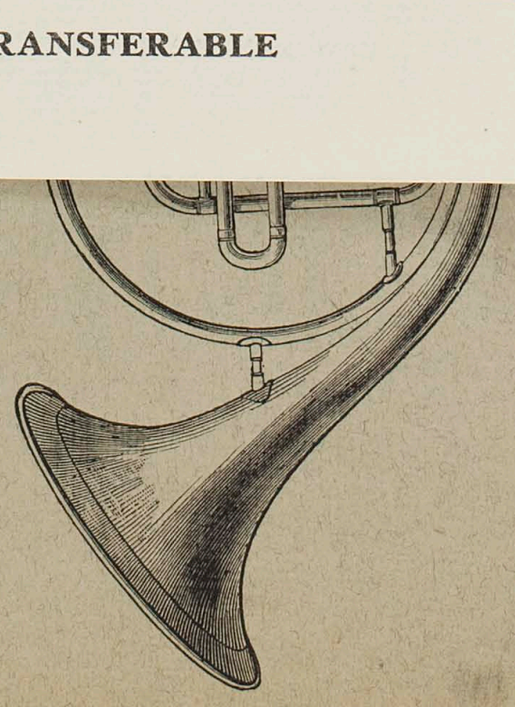

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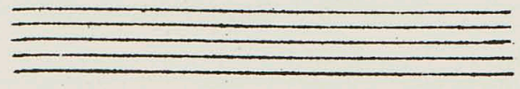
ELEMENTARY INSTRUCTIONS

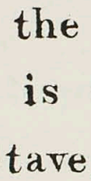
Musical Sounds are represented by Characters called Notes, which are named after the first Seven letters of the Alphabet, A, B, C, D, E, F, G; when the Melody or Air exceeds these Seven they must be repeated. The Eighth is called an Octave and is a repetition of the first.

The notes are written upon and between five parallel lines called a Stave,

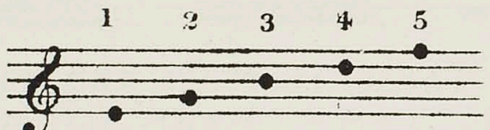
Ex. 

The lines and spaces are numbered from the bottom upwards.

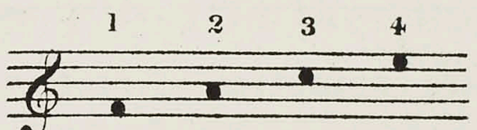
At the beginning of the Stave is written a Character called a Clef, which serves to determine the names and pitch of the notes.

One Clef only, the Treble or G Clef is used in the notation of Music for the Cornet, it is shaped thus  and conceived to be placed on the second line of the Stave, and to every note written on that line it gives the name of G. The names of all the other notes depend upon their relation to this note.

Notes on the lines.

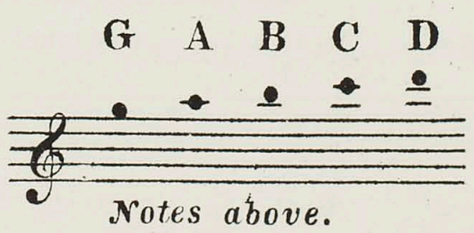


Notes in the spaces.



When the notes are written above or below the stave, additional lines called ledger lines are used. Ex:

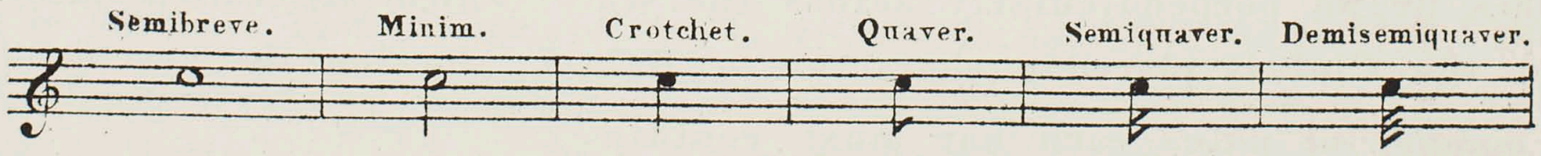
Notes below.



Notes above.

THE VARIOUS SPECIES OF NOTES.

There are Six sorts of notes used in Modern Music. Ex:



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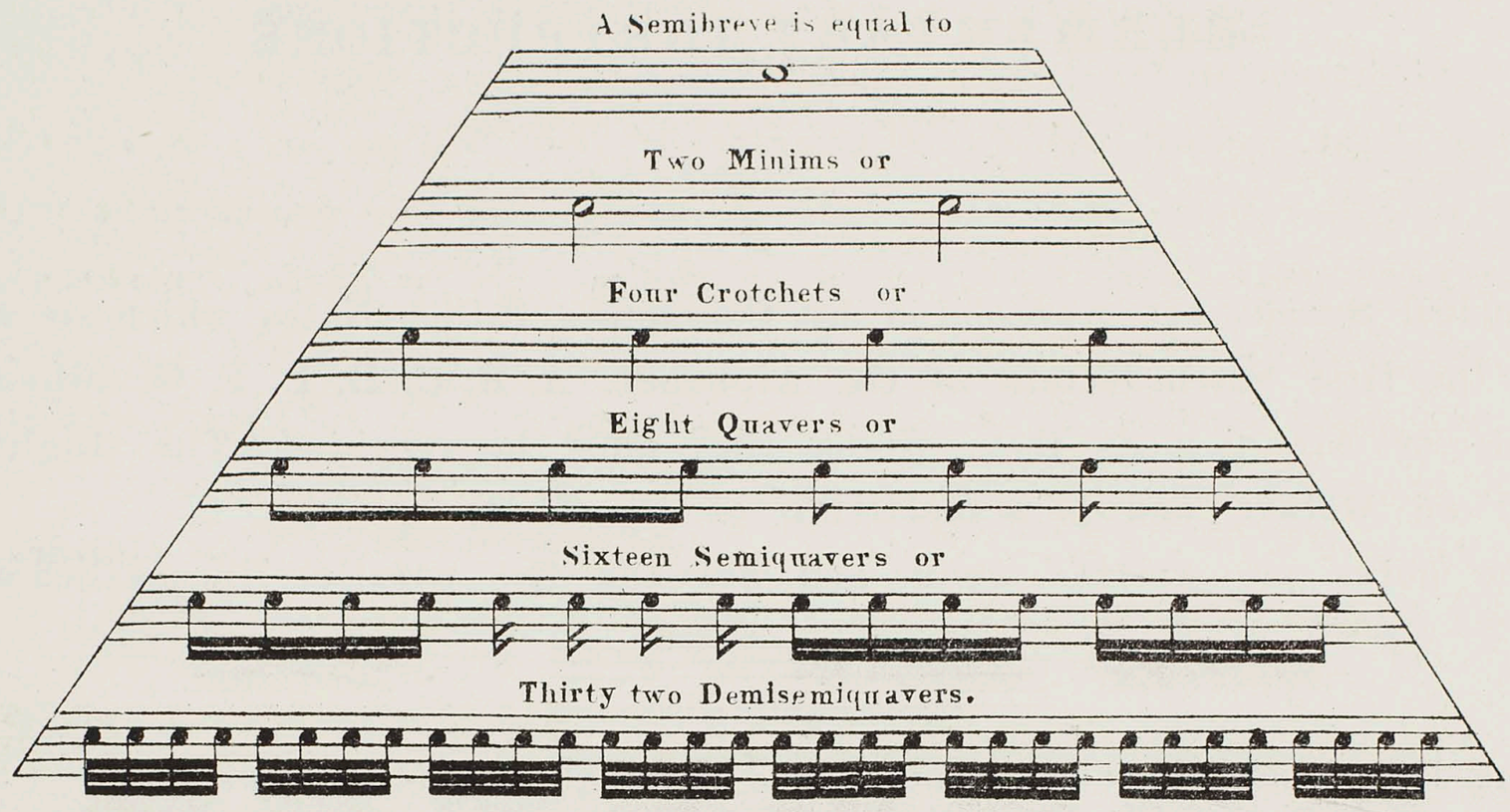
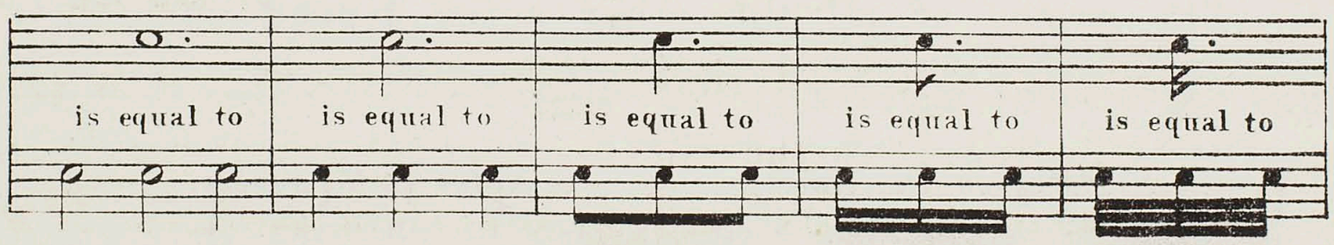
A Table shewing the relative value of the different notes.



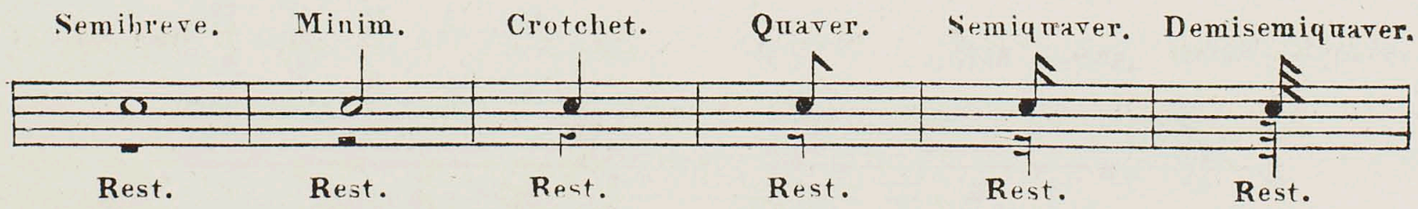
Quavers, Semiquavers, and Demisemiquavers are usually tied, or grouped. for greater convenience in reading.

A Dot being placed directly after a note, increases its length by one half of its original value. Ex.



Two Dots are sometimes met with. These increase the value of a note by three quarters of its original length.

Rests are characters which denote silence, corresponding in cessation to the length of each note. Ex.



Dots added to rests, affect them in the same manner as when placed after notes.

TIME.

Every Piece of Music is divided into short and equal portions of duration, by lines drawn perpendicularly across the stave, which are called bars. After the Clef is placed a character or figures, shewing the species of time and number of notes each bar must contain.

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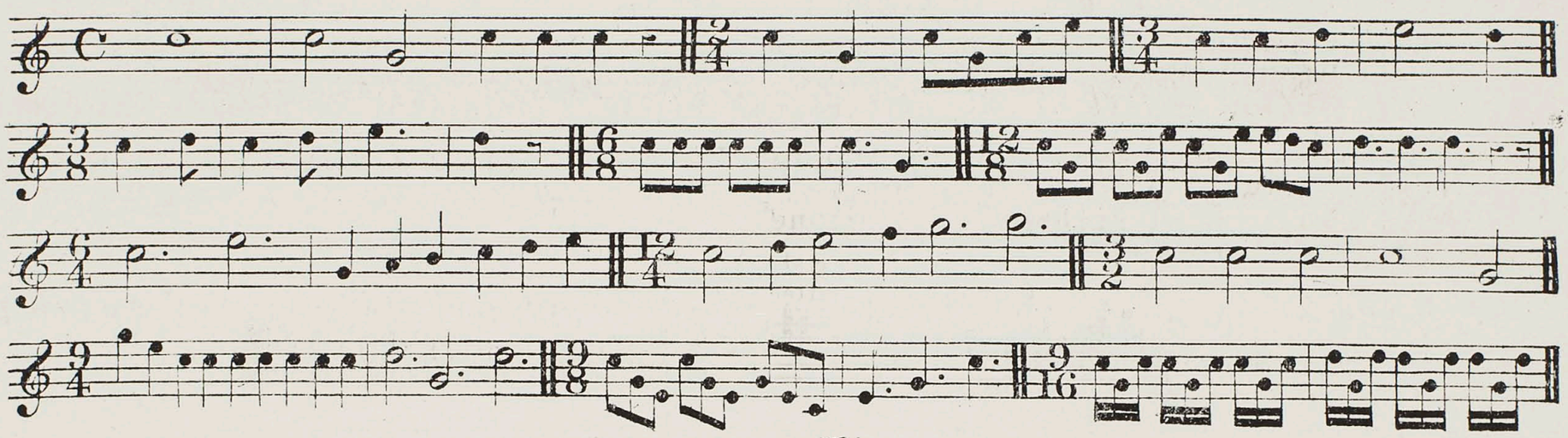
There are two kinds of time — *Common time* containing two, or four equal parts in a bar, and *Triple time*. containing three equal parts.

Simple common time is denoted by the following characters C. ¢. $\frac{2}{4}$. the two first containing one Semibreve or two Minims in a Bar, or an equivalent in other notes and rests, and $\frac{2}{4}$ containing two crotchets in every bar.

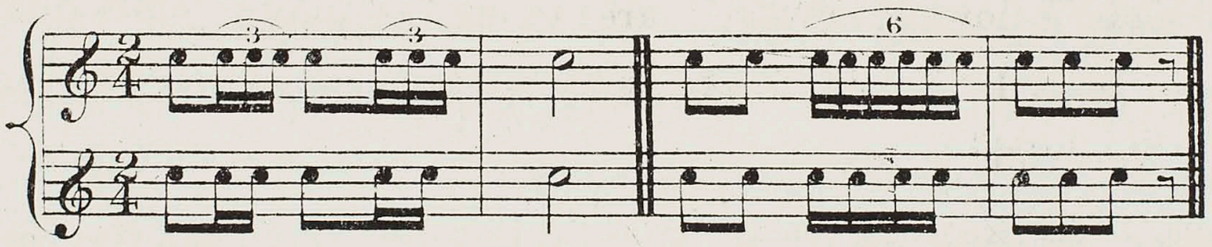
Simple triple time by $\frac{3}{2}$ or three minims $\frac{3}{4}$ or three crotchets, and $\frac{3}{8}$ or three quavers in every bar.

Compound common Time by $\frac{6}{8}$ or six quavers, $\frac{12}{8}$ or twelve quavers $\frac{6}{4}$ or six crotchets and $\frac{12}{4}$ or twelve crotchets in every bar.

Compound triple Time by $\frac{9}{4}$ or nine crotchets, $\frac{9}{8}$ or nine quavers, $\frac{9}{16}$ or nine semiquavers in every bar. Ex.s

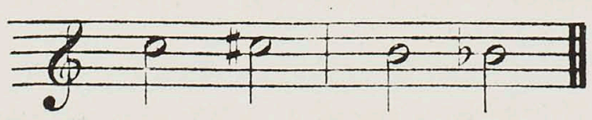


When three notes are grouped thus with the figure 3 placed over them, they are to be played in the time of two. A group thus formed is called a Triplet. In like manner, six, may be played in the time of four.

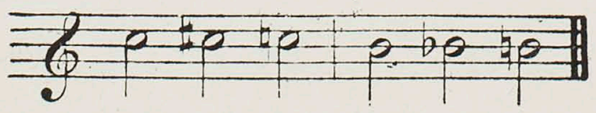
Ex. 

THE SHARP, FLAT, AND NATURAL.

Any note may be raised a semitone, by placing a sharp before it, marked thus (♯) or depressed a semitone by means of a flat (♭) Ex.



A natural (♮) restores any note that has been altered by a sharp or flat, to its original state. Ex.



The distance from C natural to D natural is called a tone; from C natural to C sharp or D flat a half tone, or semitone.

The semitone is the smailest interval allowed in Music.

There are seven sharps (F. C, G. D. A. E. B.) and seven flats B. E. A. D. G. C. F.) One or more may be placed at the beginning of a movement, immediately after the Clef, and constitute what is called the Signature. They affect all notes with corresponding names throughout the piece.

A sharp, flat, or natural, placed before a note in the course of a piece, is called an accidental, and affects all notes on the same line or in the same space, throughout that bar only in which it appears. If the accidental occurs before the last note in a bar, and the first note of the succeeding bar bears the same name, then it affects that note also.

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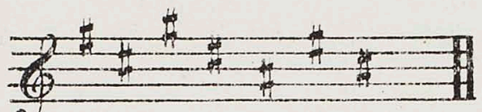
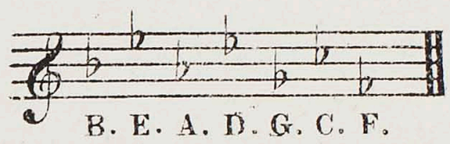
THE PROGRESSION OF SHARPS AND FLATS.

By fifths ascending.

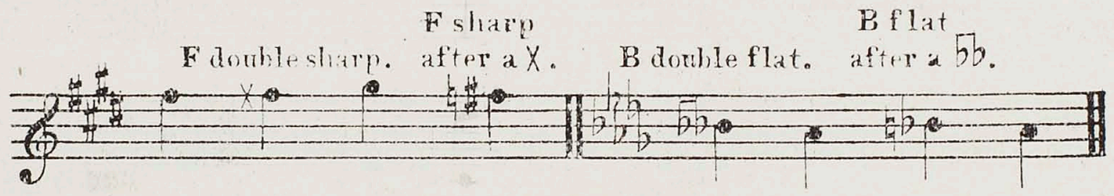


By fourths ascending.



A Double Sharp (𝄪) is only placed before a note that is already sharp, which it raises a semitone, and *A Double Flat* (𝄫) before a note that is already flat, which it depresses a semitone.

Ex.



VARIOUS CHARACTERS USED IN MUSIC.

The Double Bar ‖ is used to divide a piece into parts or strains.

A Double Bar with dots on both sides, thus :‖: indicates that both the preceding and following strains are to be repeated.

If it be dotted on one side only, then the part on the same side as the dots is to be repeated.

A Repeat marked thus 𝄋 is a reference to a similar character in a preceding part of the movement to which the performer is to return, and play from that till a Double Bar, thus 𝄐 Fine. directs him to stop.

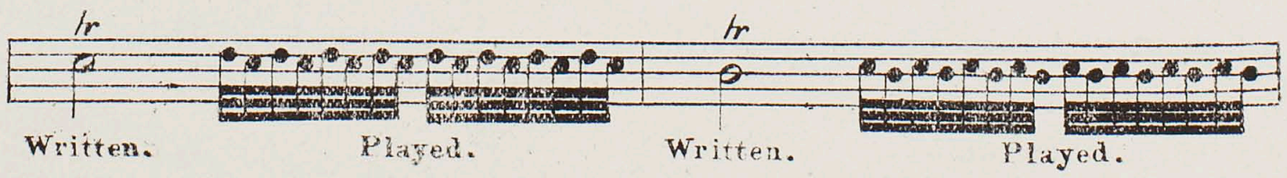
A Pause, over or under a note or rest — thus 𝄐 implies, that the note or rest must be sustained longer than its usual duration.

A Bind or Tie, marked thus ⁀ over or under two notes of the same name implies that the first note only must be accented and sustained the time of the two.

A Shake marked thus *tr* consists in a rapid alternation between the note over which it is placed and the one above it.

There are two sorts of Shakes, that of a tone and that of a semitone.

Ex:



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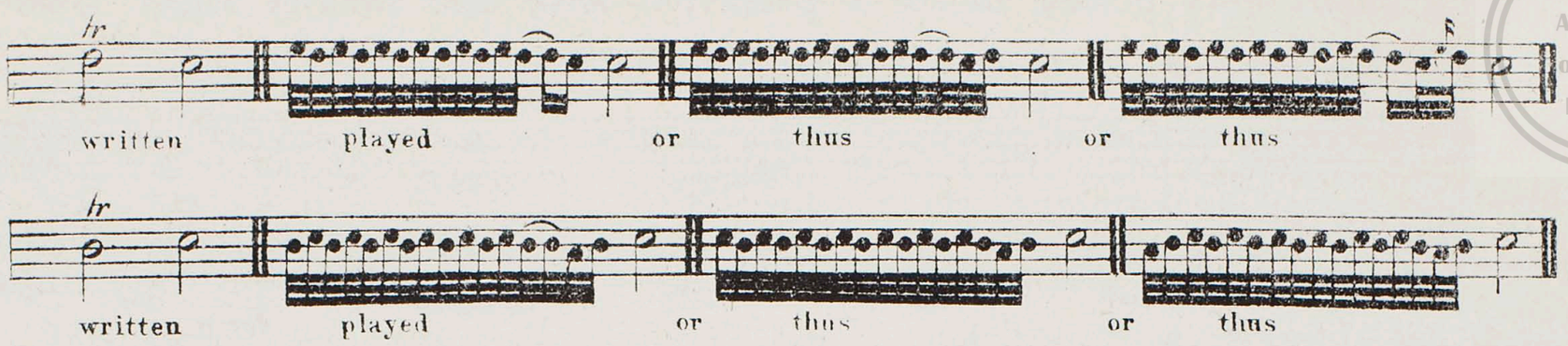
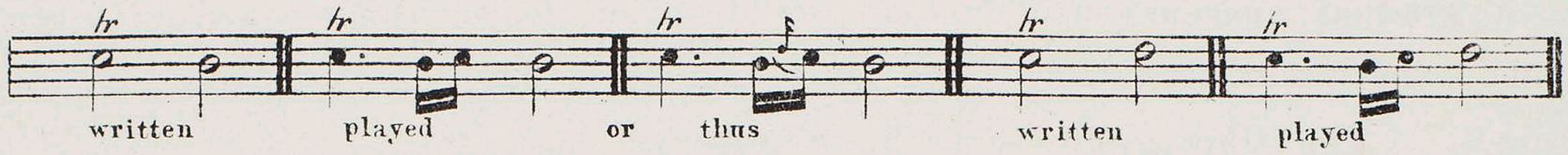
Ex: of preparing and concluding a Shake.

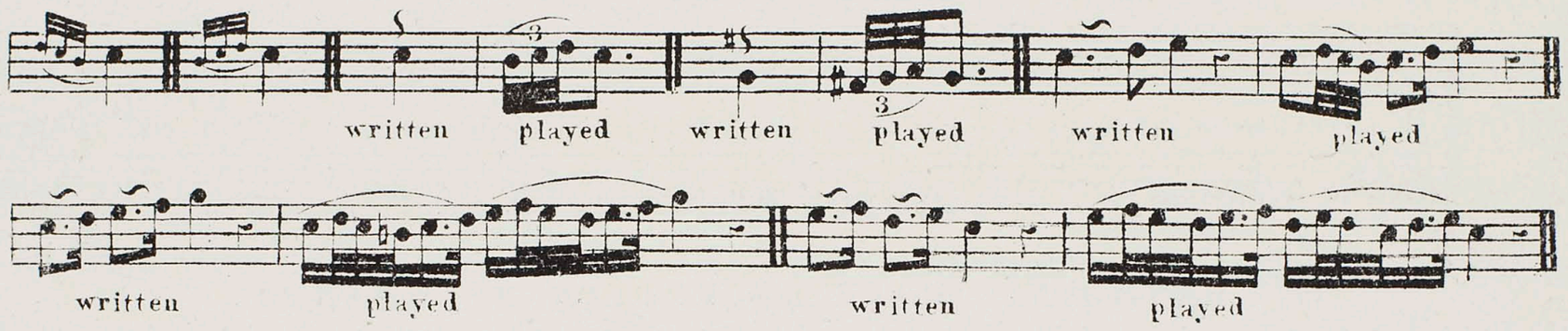


Ex: of a passing Shake.

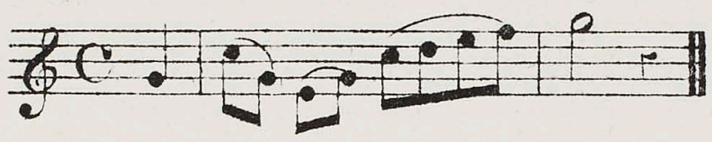


The Turn ∽ is composed of three notes either before or after the principal note.

Ex.



A Slur marked thus ⁀ over or under two or more notes, Ex.

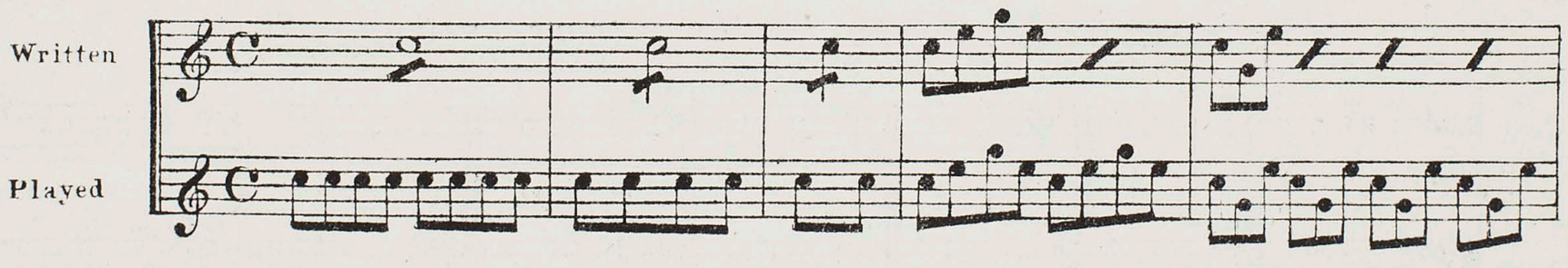


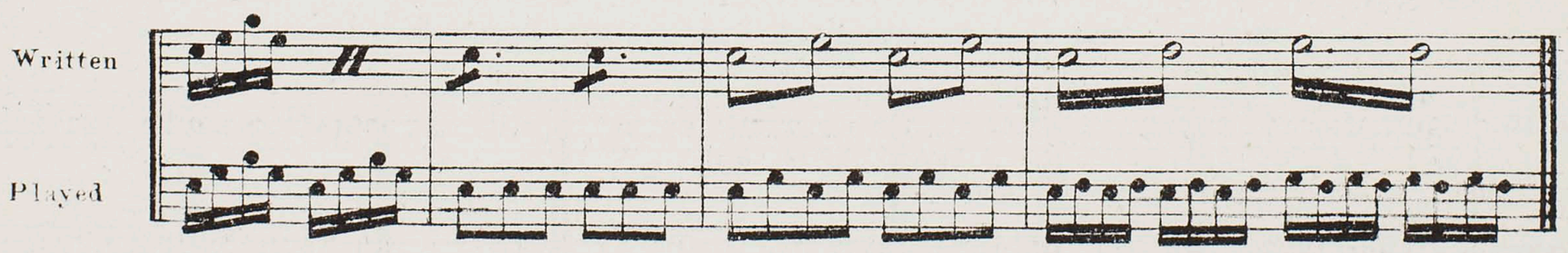
implies that they are to be played Legato useing the Tongue to the first note only.

Notes with small dots or dashes over them thus are to be played Staccato, using the Tongue for each note.

Abbreviations.

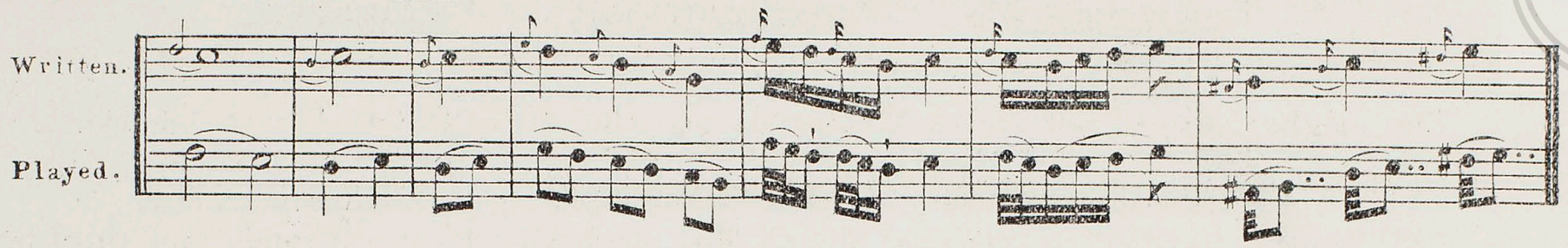
These are used to save writing the same passages again.





THE APPOGIATURA.

Is a small note placed before a principal note and usually takes from it half the value. Ex.



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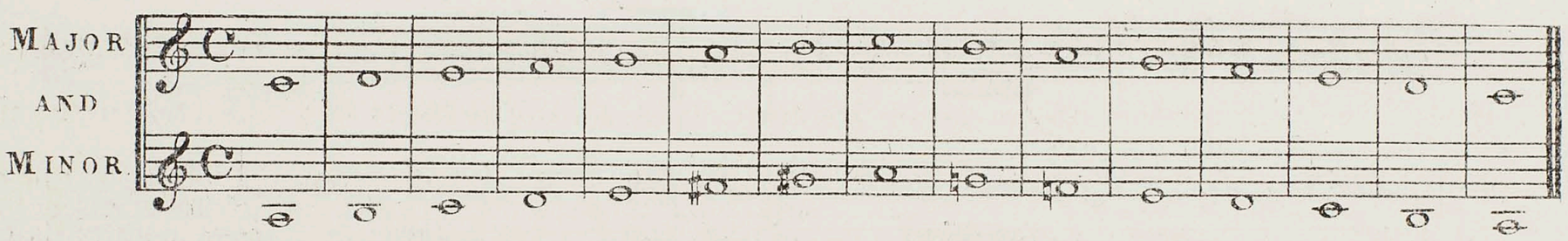
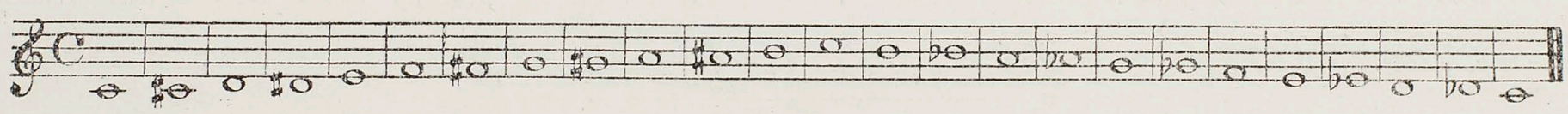
THE DIATONIC AND CHROMATIC SCALES.

A gradual succession of notes ascending or descending according to certain rules constitute a Scale. The Diatonic Scale proceeds by Tones and Semitones. The Chromatic Scale by Semitones only. Ex.

DIATONIC SCALES.



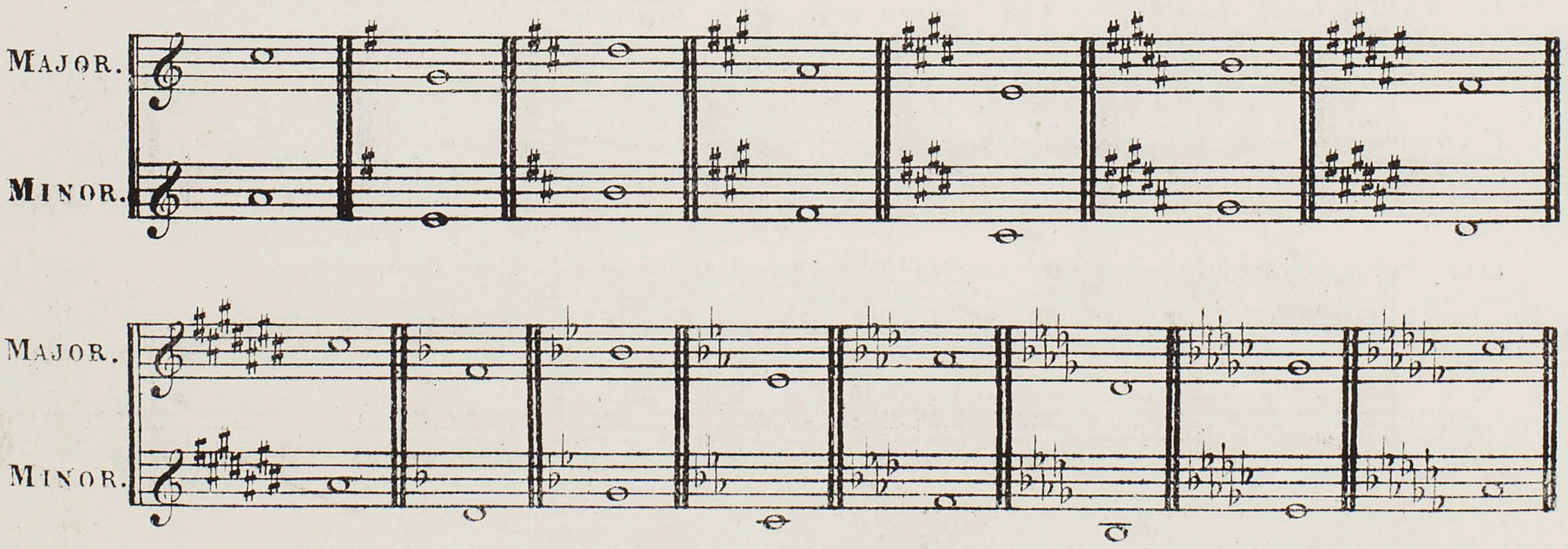
A CHROMATIC SCALE ASCENDING BY SHARPS AND DESCENDING BY FLATS.



MAJOR AND MINOR KEYS.

Every musical composition is in a Major or Minor key, and generally ends on the key note. The signature will often decide the key—thus, if the signature has one sharp, the key is G Major or E Minor; if one flat, the key is F Major or D Minor. If it is Major, the key note is the next above the last sharp, or a fourth below the last flat—if it be Minor, the key note is the next below the last sharp, or a third above the last flat.

ALL THE KEYS WITH THEIR RELATIVE MINORS.



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THE CORNET.

The highest and general key of this Instrument is B flat. and by the addition of a shank it is put in the key of A. Formerly lower crooks were used.

The higher keys are to be prefered, as the Instrument looses its peculiar character and is likely to be out of tune in the lower ones.

The Cornet is held with the left hand; and the first, second, and third fingers of the right hand are to move the pistons, the thumb and fourth finger aiding to support the Instrument.

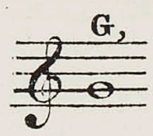
The performer should stand or sit in an upright position so as to give freedom and ease in respiration.

EMBOUCHURE.

Place the Mouthpiece to the centre of the lips, two thirds resting upon the upper lip and at the same time introduce the tongue between the teeth the tip just touching the upper lip; press slightly and slide the Mouthpiece down the upper lip, (the part on the under lip remaining,) and tighten the lips across the teeth: thus a good position of the Mouthpiece will be obtained, and a sufficient space left for the tongue to act, and the breath to pass freely into the Instrument.

METHOD OF TONGUEING.

Attach the A♮ or B♭ Shank and Mouthpiece to the Cornet and place the Mouthpiece to the lips as before directed, draw breath on each side of the mouth, withdraw the tongue from the lips with a slight jerk and at the same time allow the breath to pass through the Instrument.

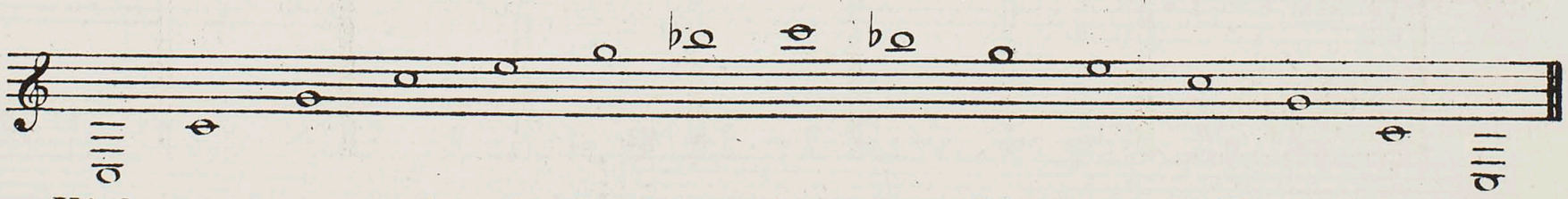
The first note that is sounded will probably be  if not, it is recommended to commence with that note, and to sustain it a convenient length of time.

When practising the above note the tongue must not return to the lips until the sound has left the Instrument.

To produce a louder tone a stronger accent with the Tongue must be given: Exertion is quite unnecessary.

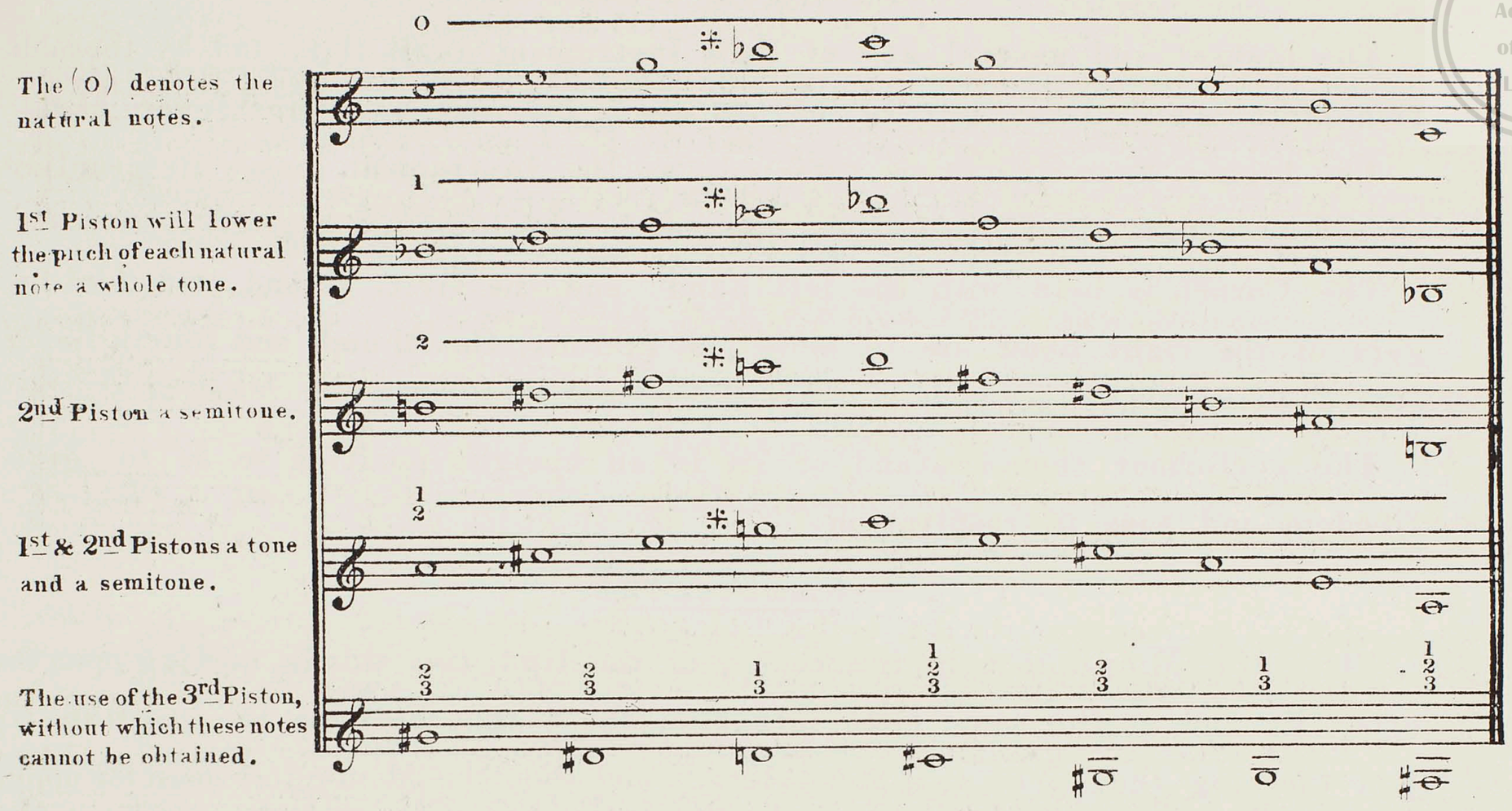
Great attention should be given to the foregoing remarks, as a good Tone and Style greatly depend upon the proper use of the Tongue.

THE NATURAL NOTES OF THE CORNET.



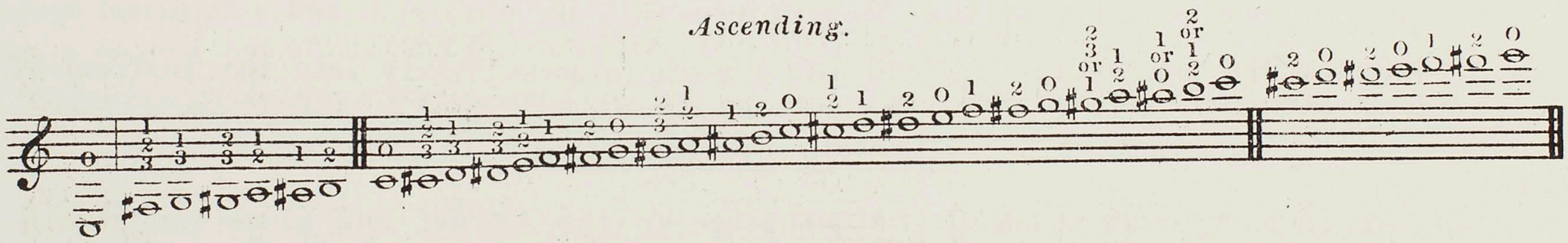
Higher notes may be obtained but they are seldom used. The lowest C is never used and B♭ is taken with the 1st Piston as the natural note is too flat.

EX: OF THE USE OF THE PISTONS.

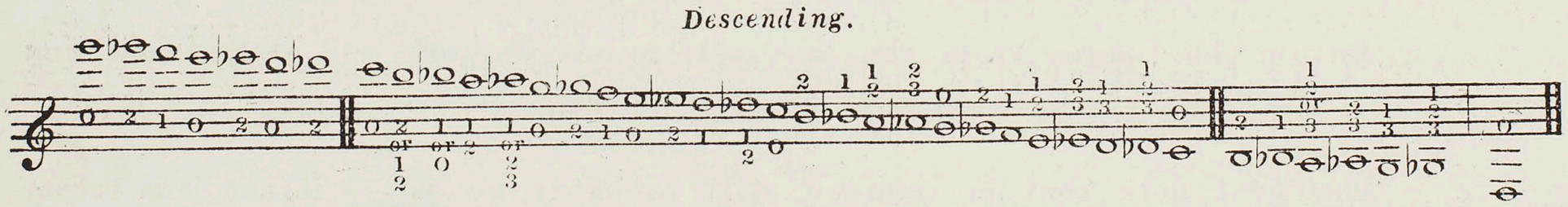


A CHROMATIC SCALE FOR THE CORNET À PISTONS.

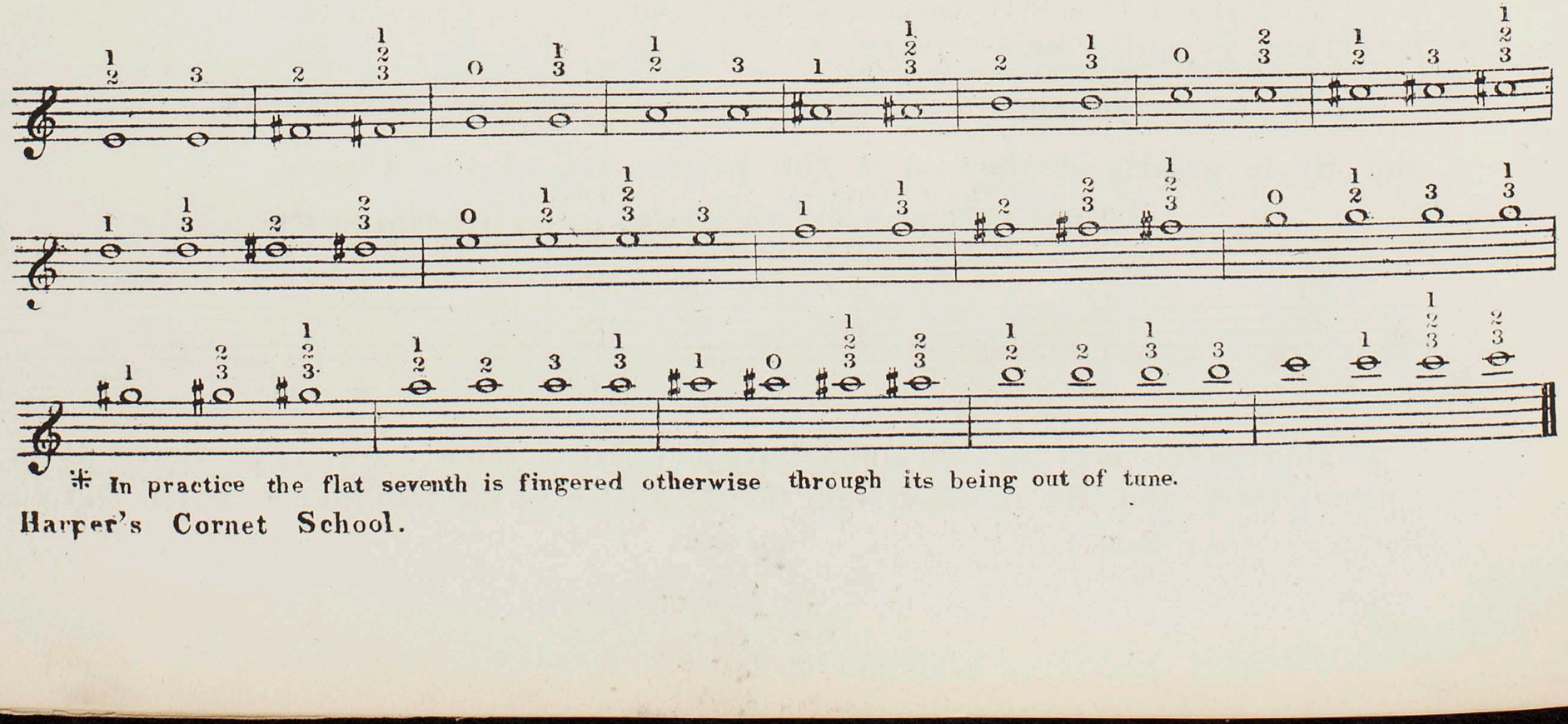
Ascending.



Descending.



Every note from **E** on the first line, upwards, (with the exception of **F♯** in the first space and **G♯** on the second line) may be fingered differently, but the correct and best method is marked in the Chromatic Scale. **Ex.**



* In practice the flat seventh is fingered otherwise through its being out of tune.

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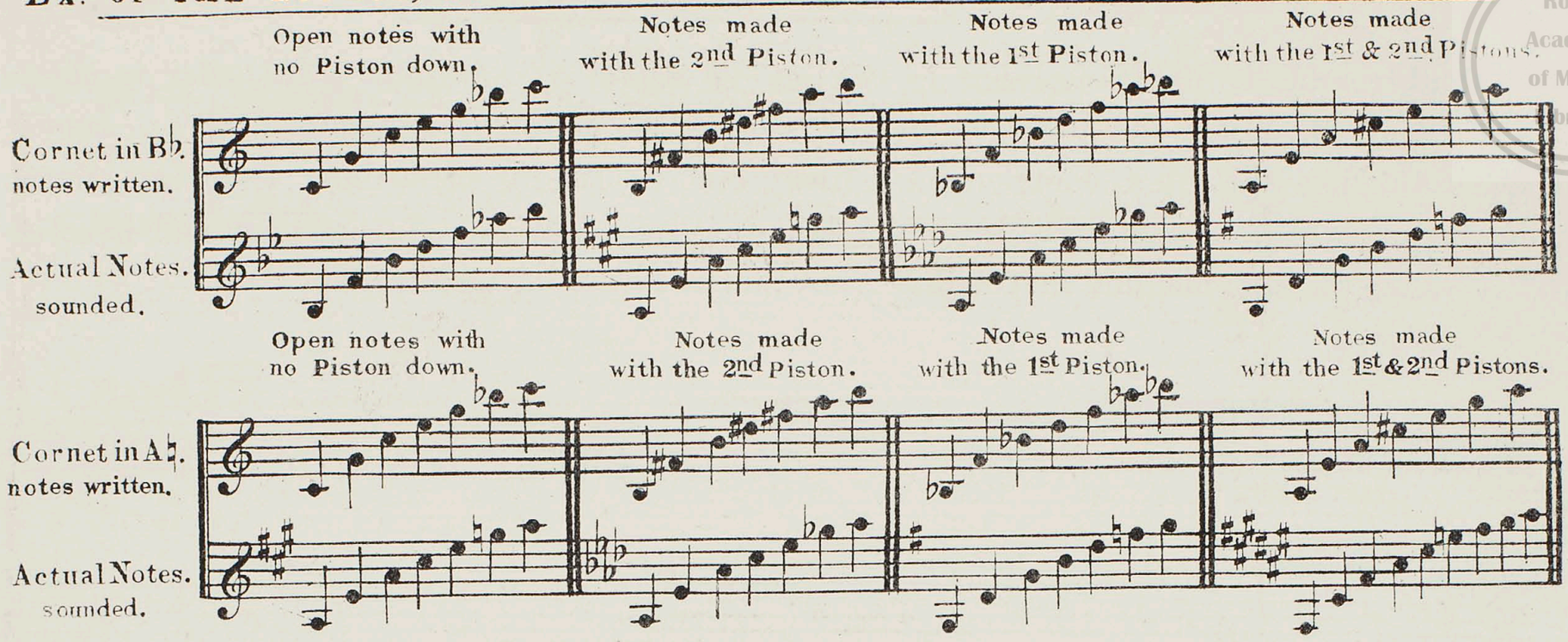
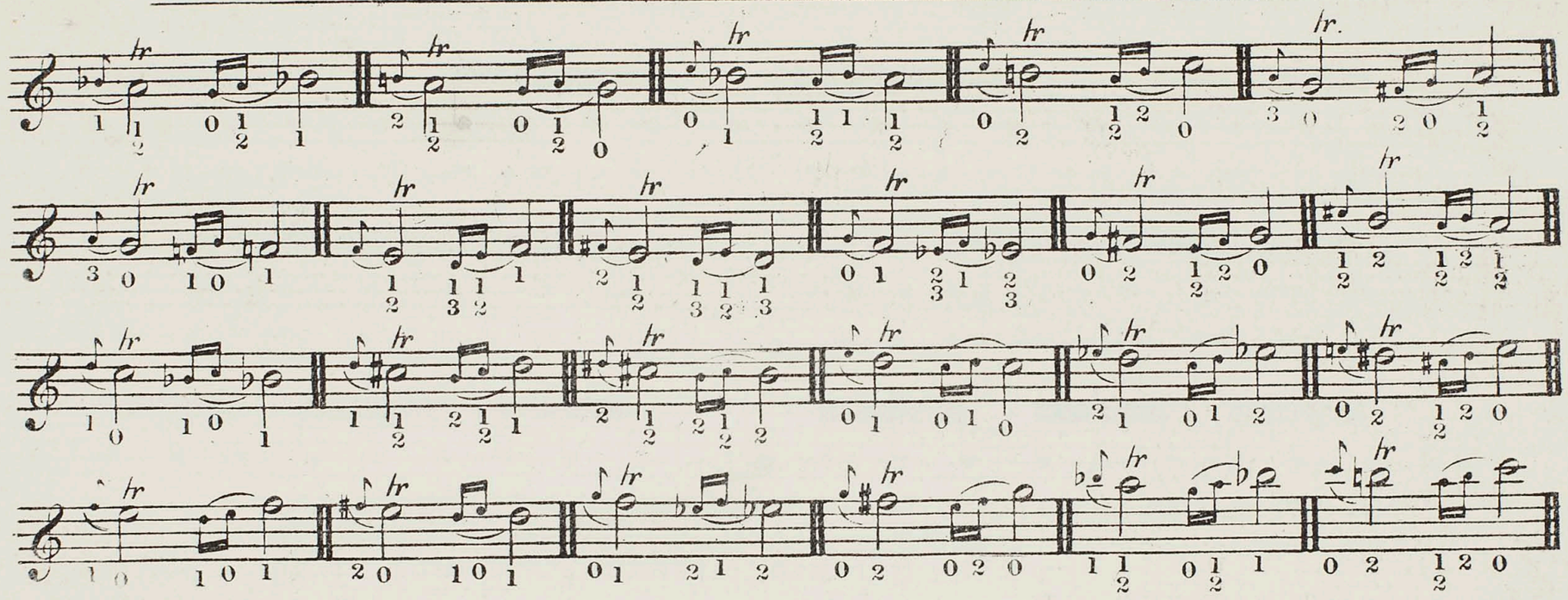
EX: OF THE EFFECT, BY USING THE PISTONS IN THE KEYS OF B♭ AND A♮.



When the key of the Instrument is lowered by the addition of Crooks, the slides of the Pistons will require to be lengthened or the intonation will be imperfect.

SHAKES THAT CAN BE MADE WITH THE USE OF THE PISTONS.



When writing for the Cornet, the following table is recommended.

For the Key of	C	write in	E♭	Cornet in A
.....	G	.....	B♭	
.....	D	.....	F	
.....	A	.....	C	
.....	E	.....	G	
.....	B	.....	D	
.....	F♯	.....	A	
For the Key of	F	write in	G	Cornet in B♭.
.....	B♭	.....	C	
.....	E♭	.....	F	
.....	A♭	.....	B♭	
.....	D♭	.....	E♭	
.....	G♭	.....	A♭	

On Double and Triple Tongueing.

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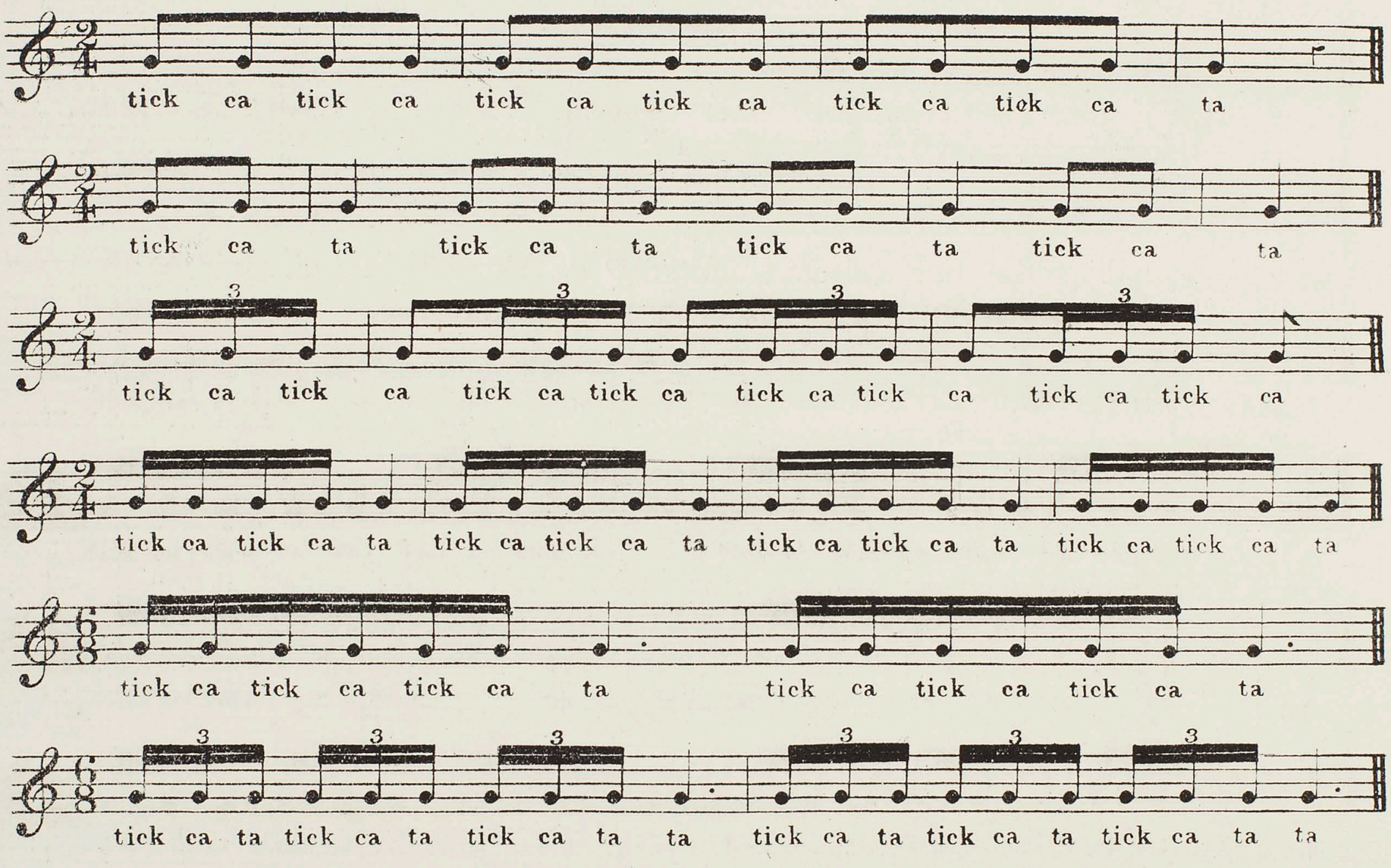
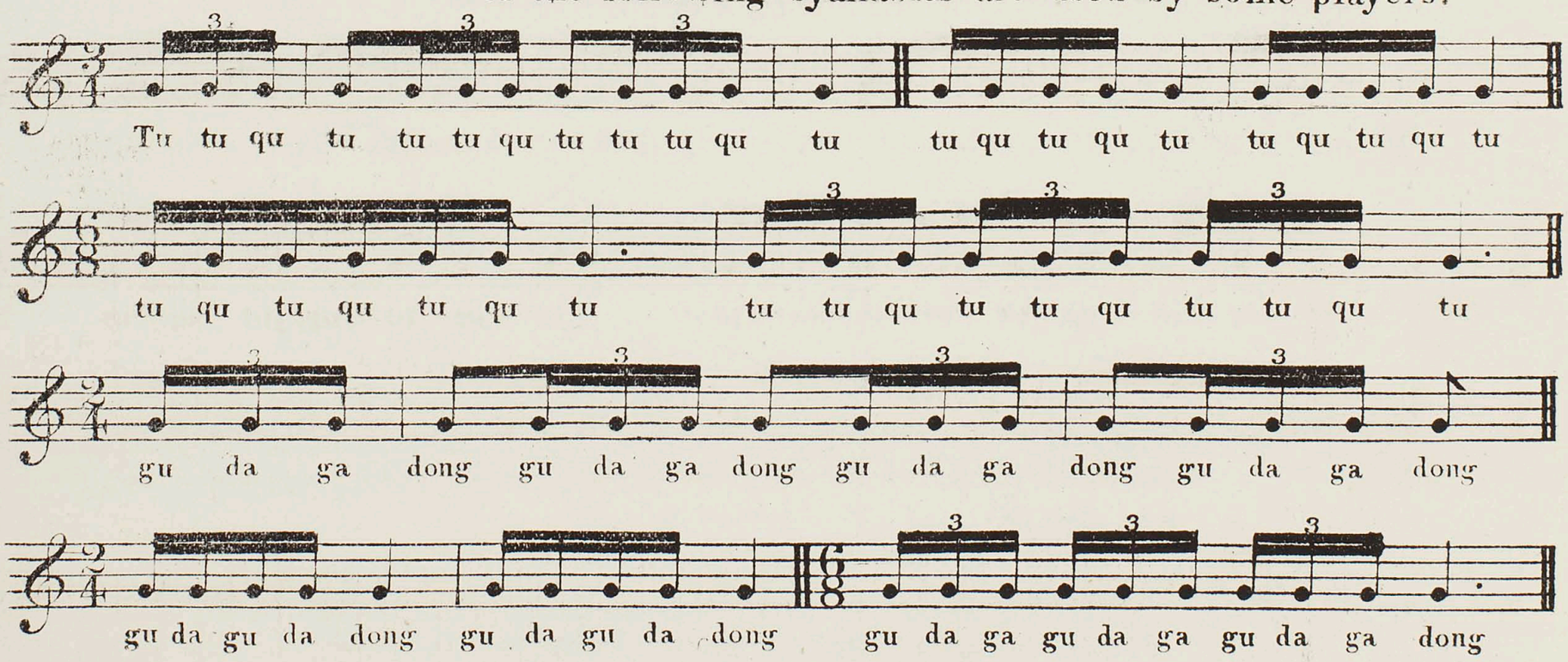
Double and Triple Tongueing is the art of rapid articulation. In order to obtain the required action and reaction of the tongue, the pupil is recommended to repeat the following syllables commencing slowly, and gradually increasing the time, until he acquires the necessary rapidity. He can then take the Instrument and practise the notes in the manner directed for the articulation of the words.



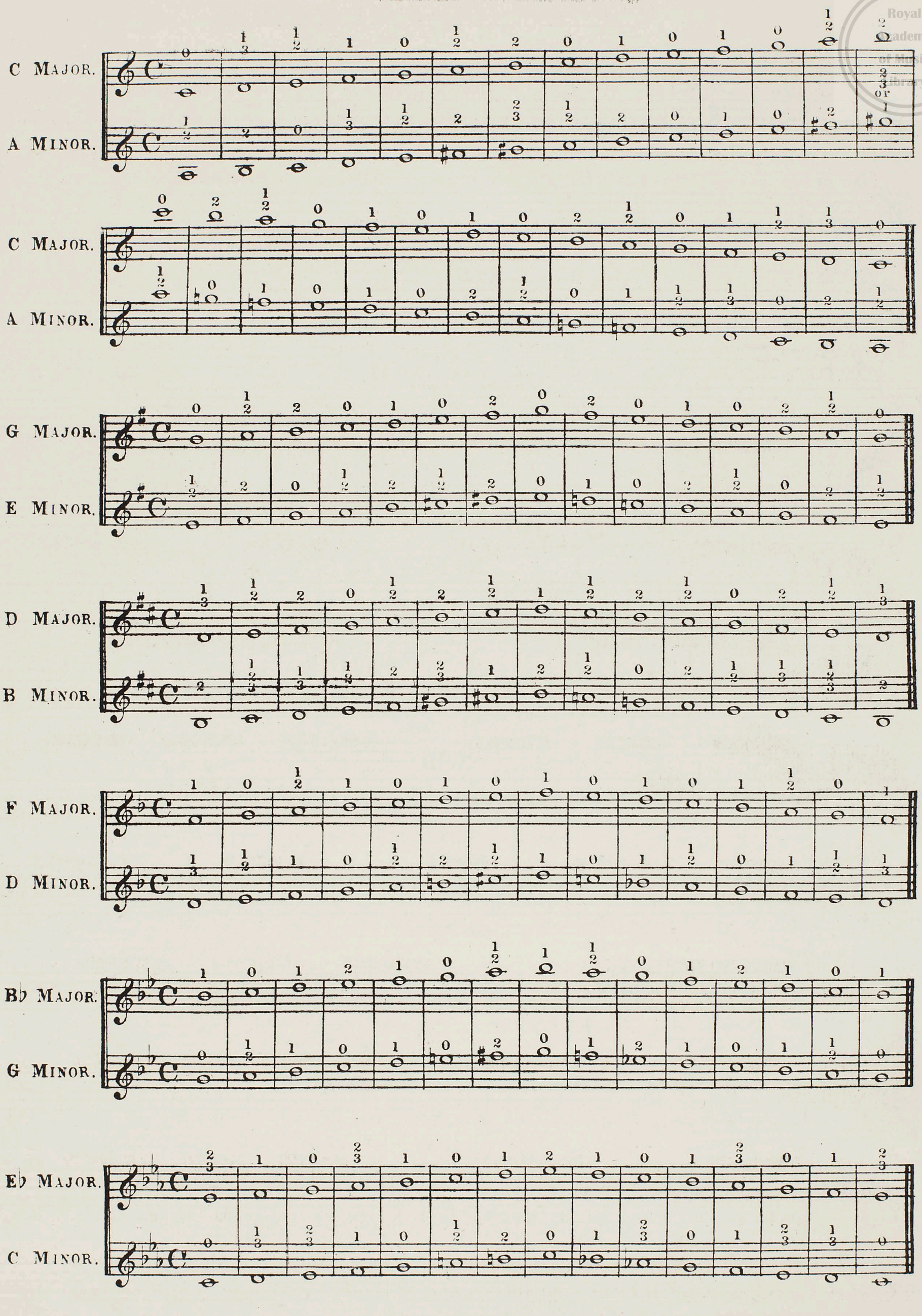
or the following syallables are used by some players.



The foregoing syllables are not expected to be pronounced when playing, but they will serve as a preliminary practise, and will also give the pupil an idea of the method, previous to attempting it on the Cornet.

Harpers Cornet School.

MAJOR AND MINOR SCALES.



100 PROGRESSIVE EXERCISES.

PART 1.

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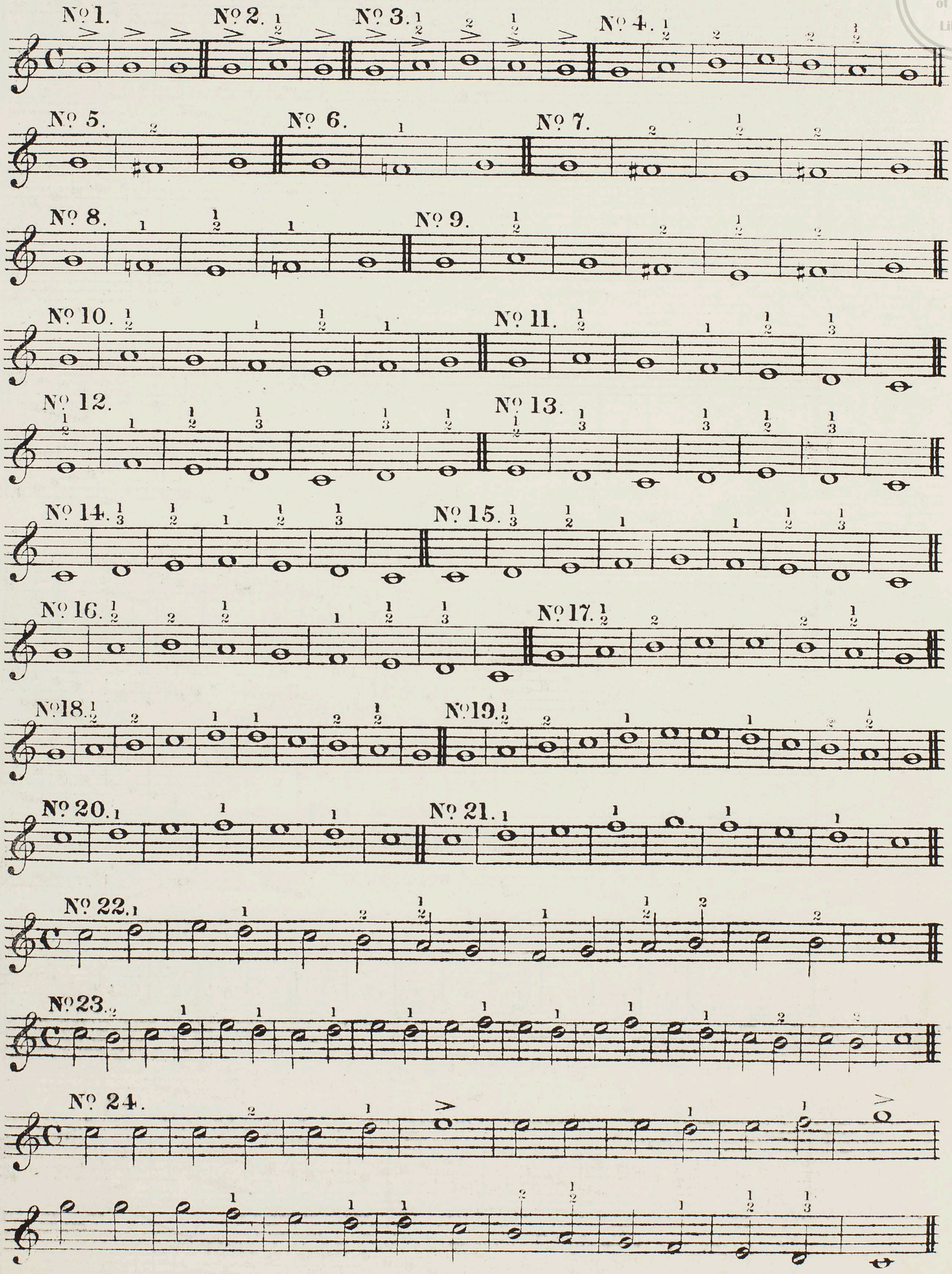

EXERCISES ON THE SCALE.

The following Exercises should be practised sometimes Staccato and sometimes Legato.

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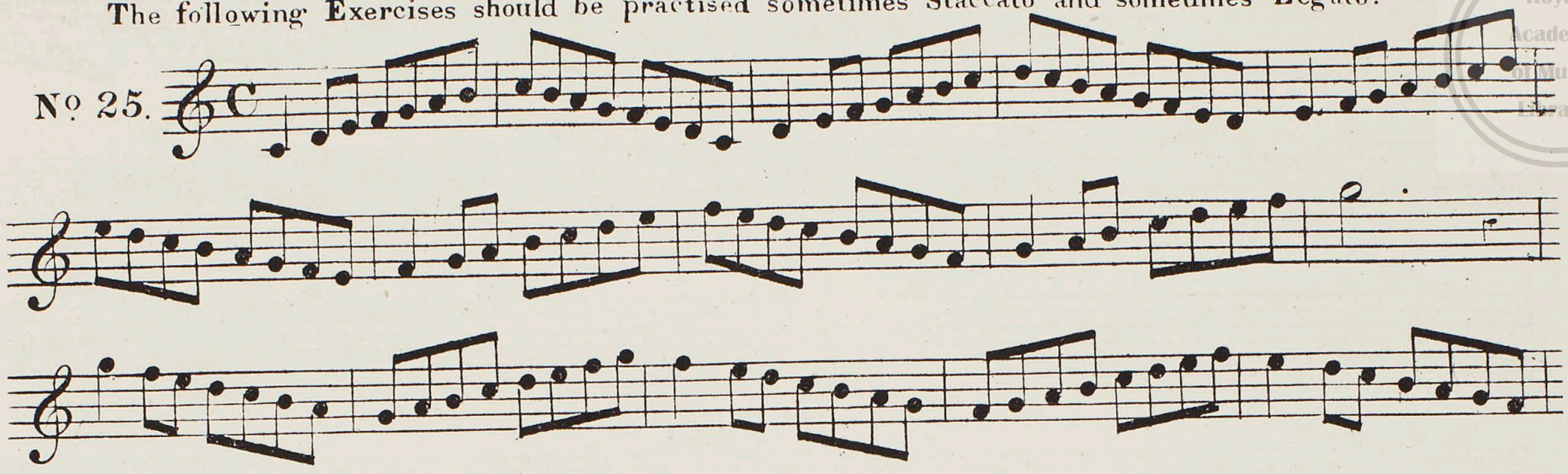

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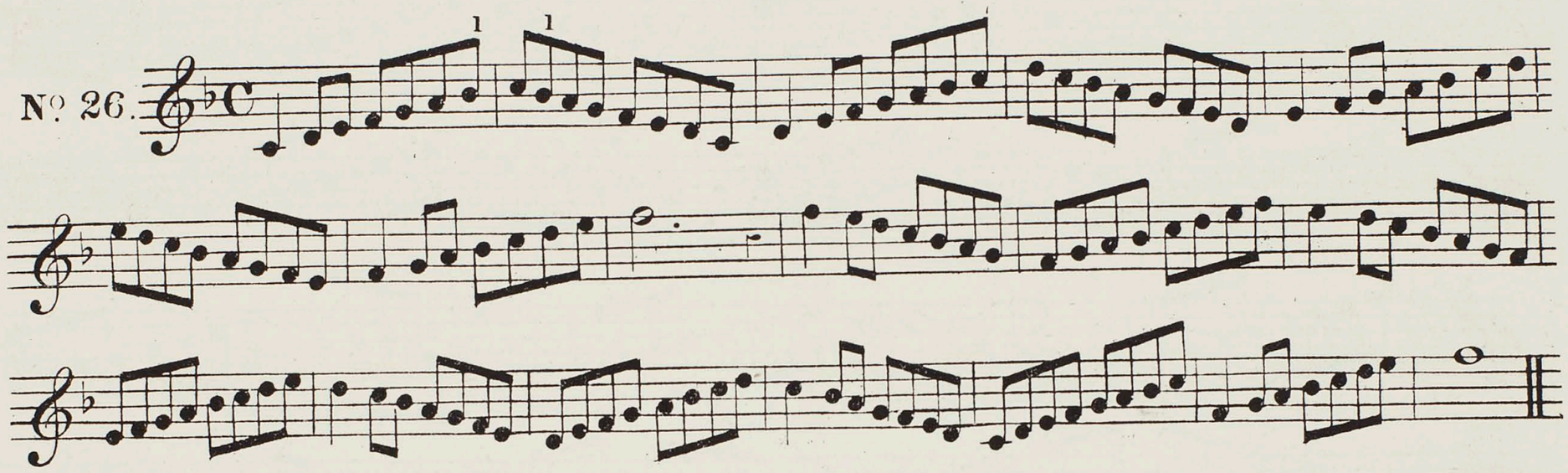

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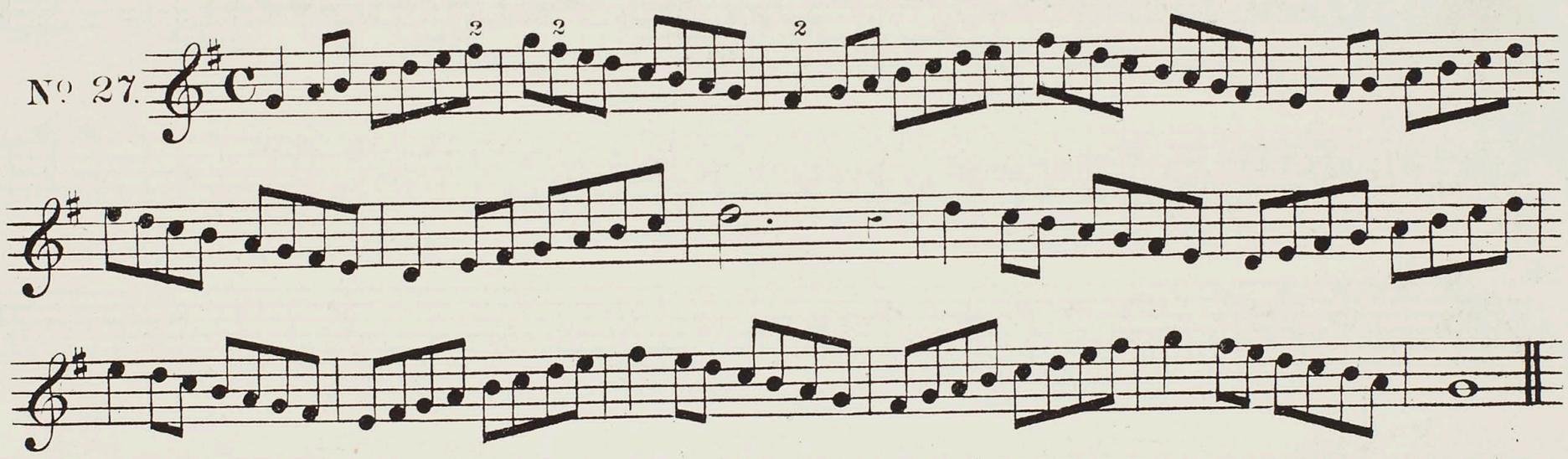

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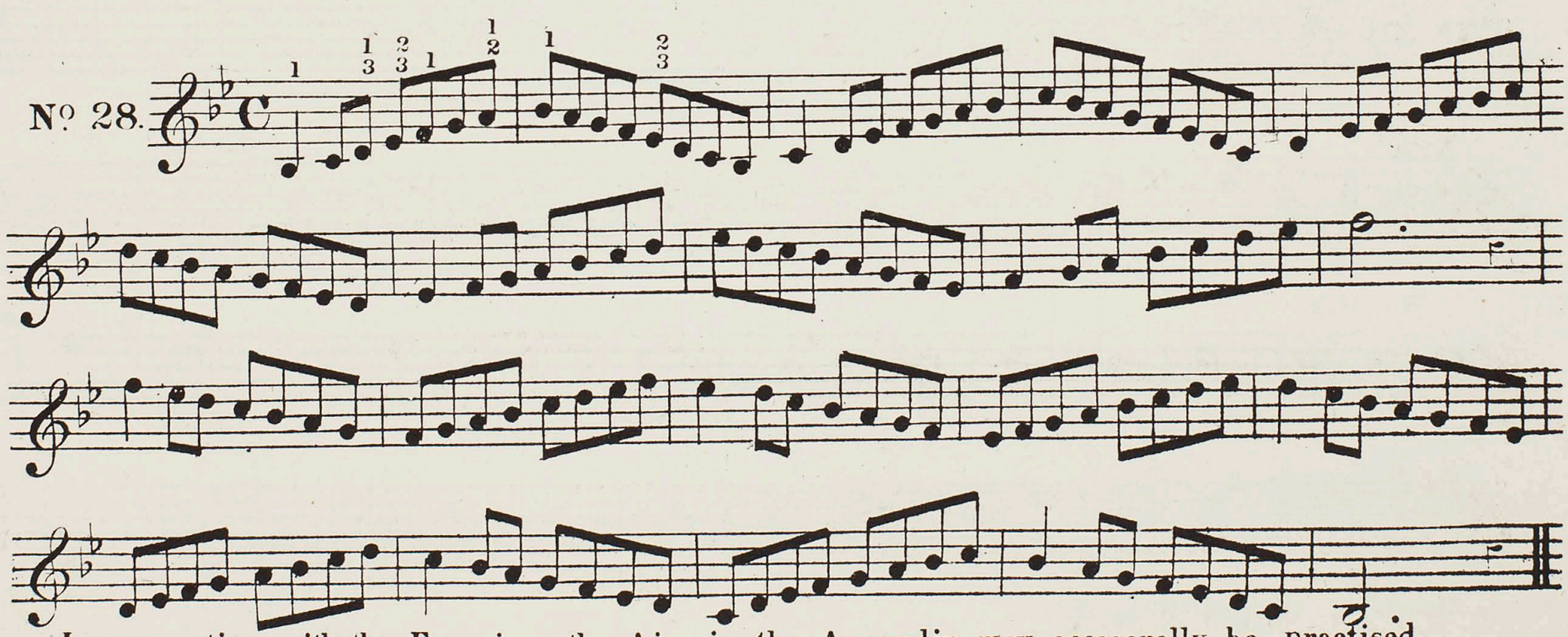

In connection with the Exercises the Airs in the Appendix may occasonally be practised.

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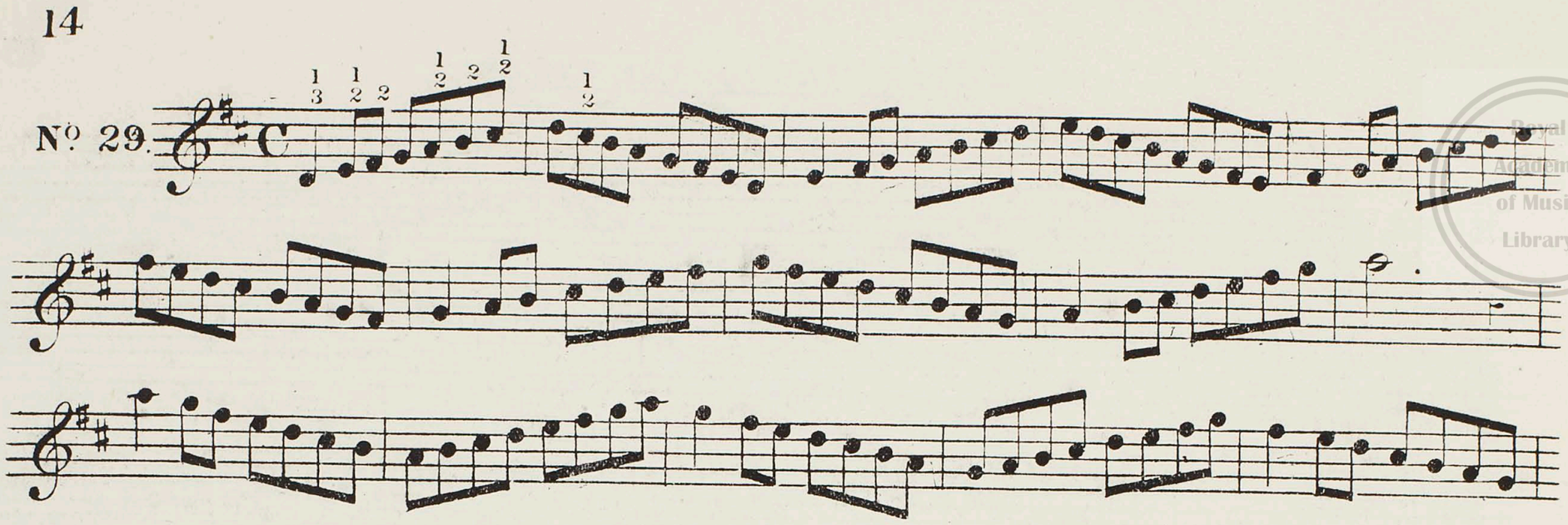
No. 29.



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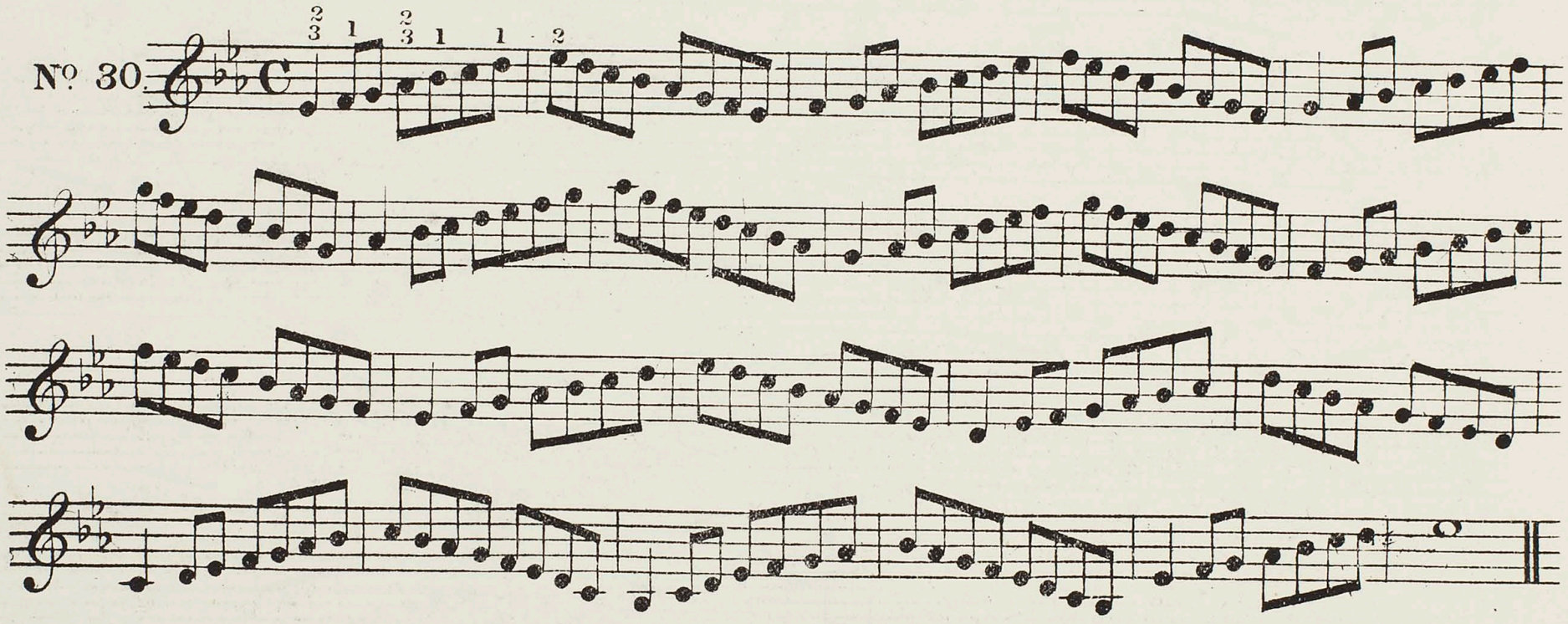

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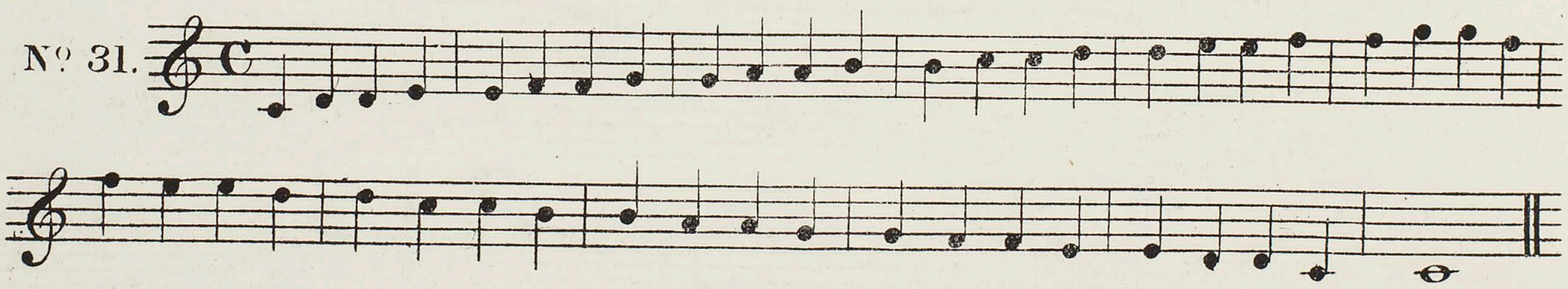

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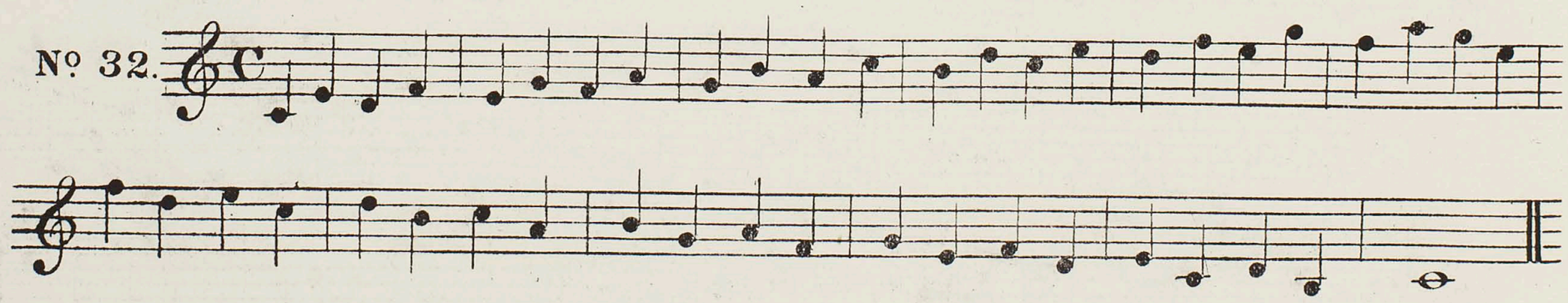

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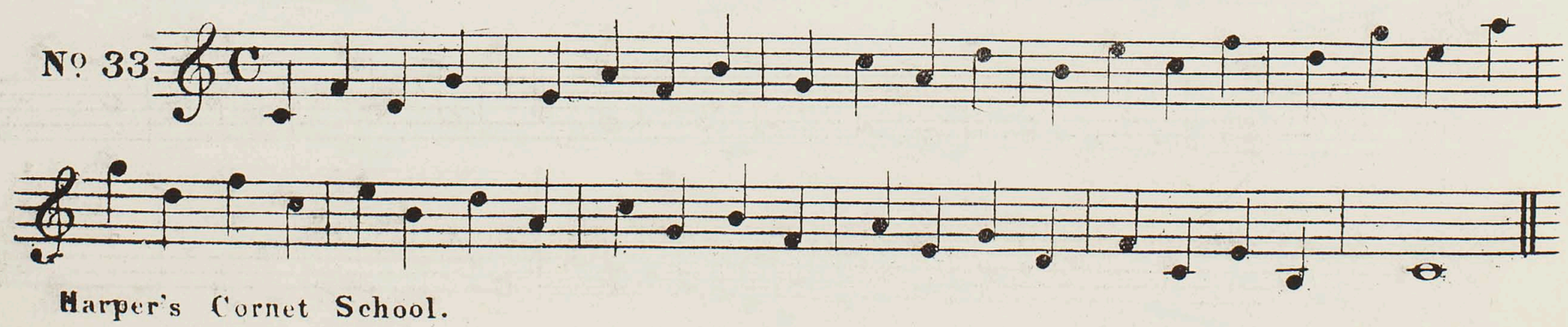

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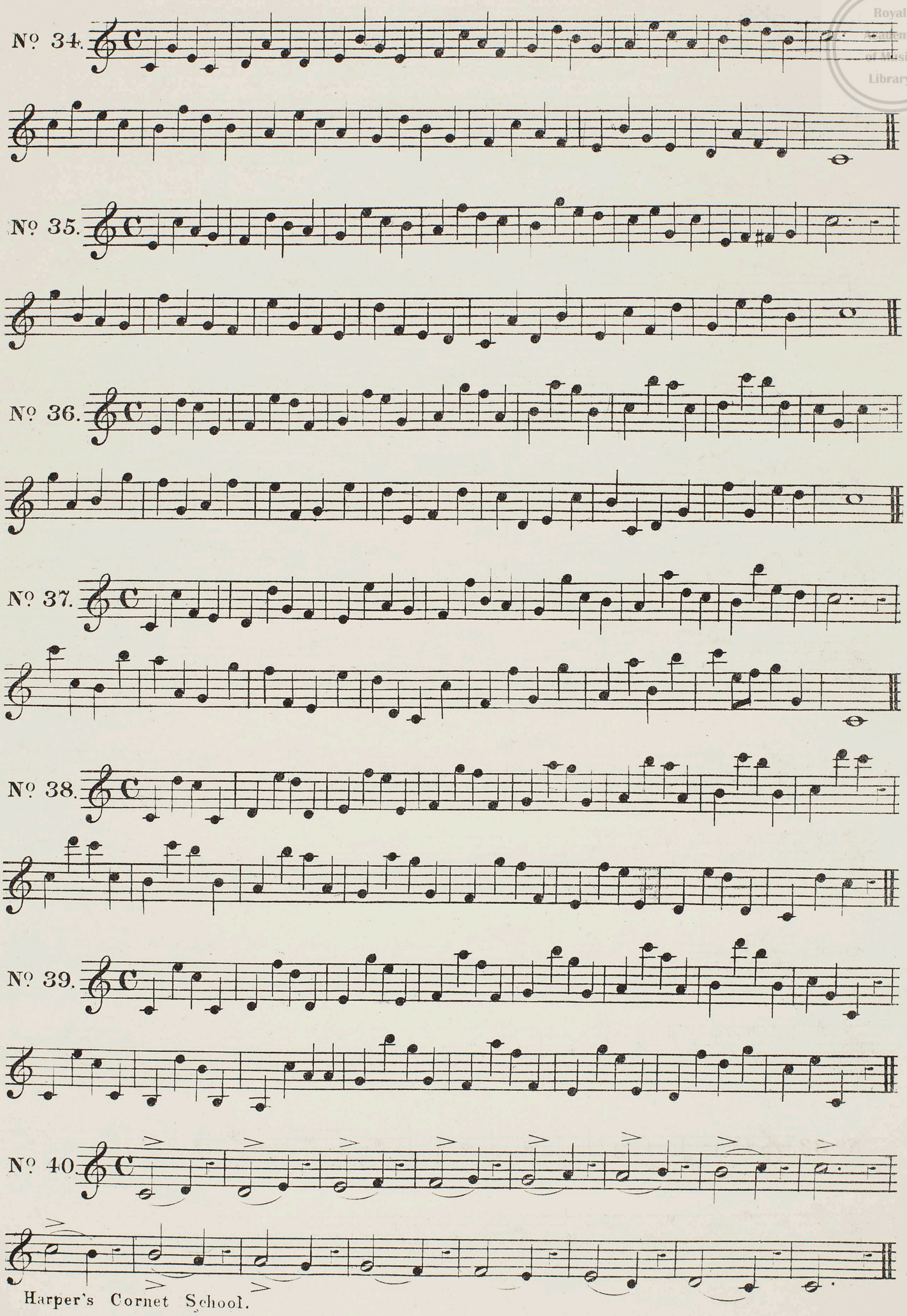

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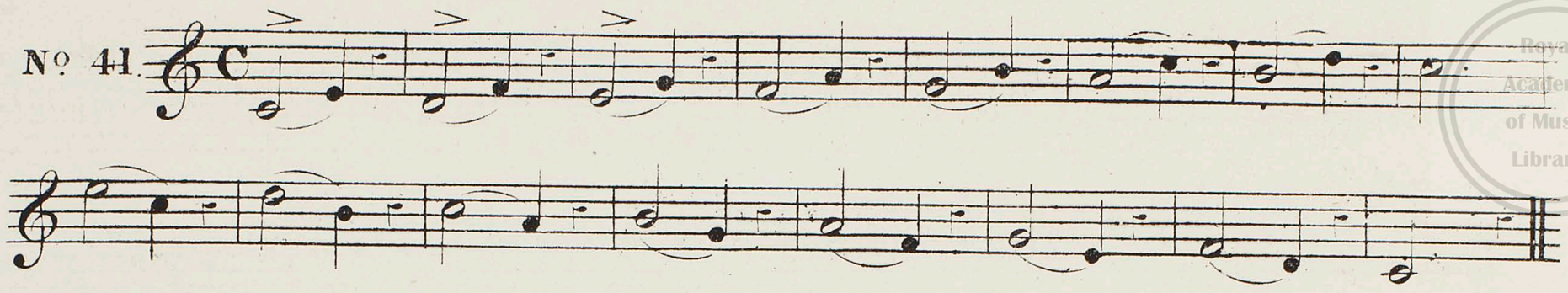

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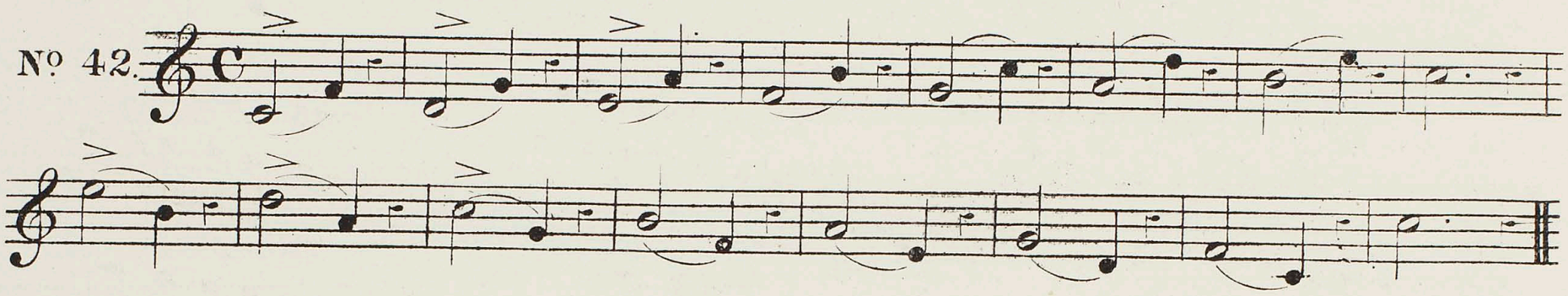

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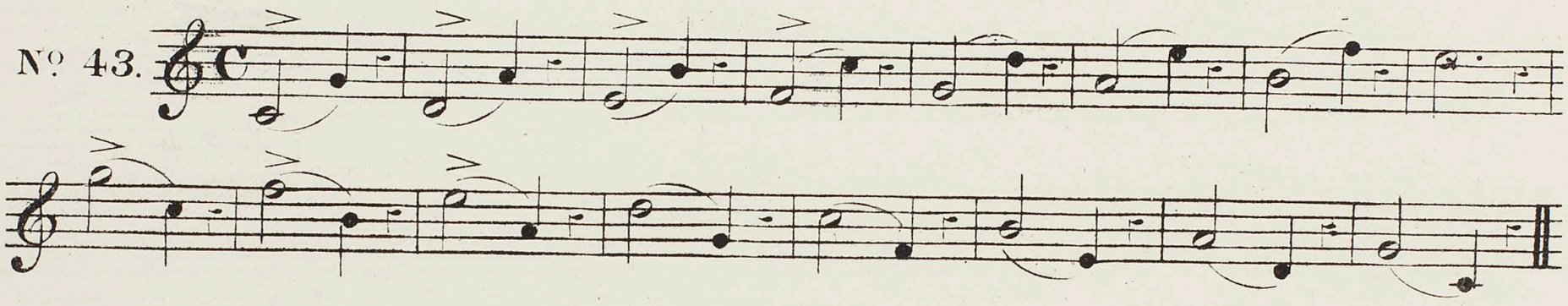

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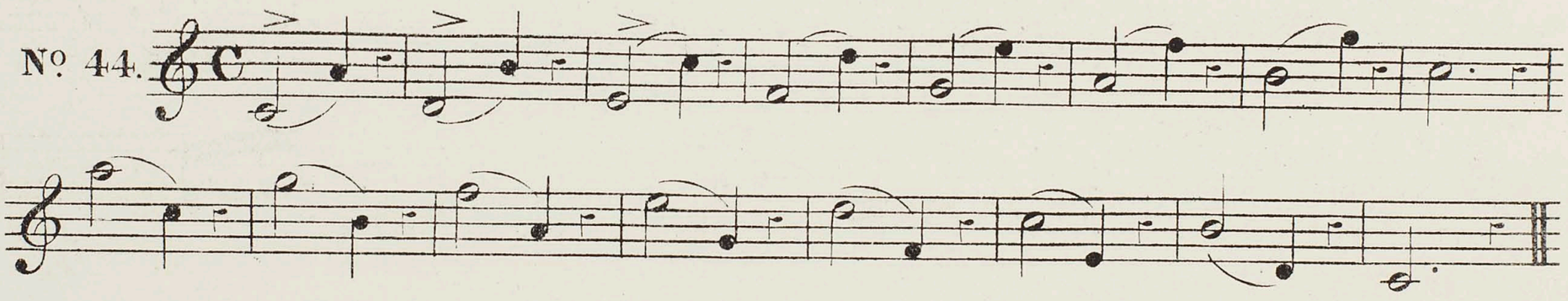

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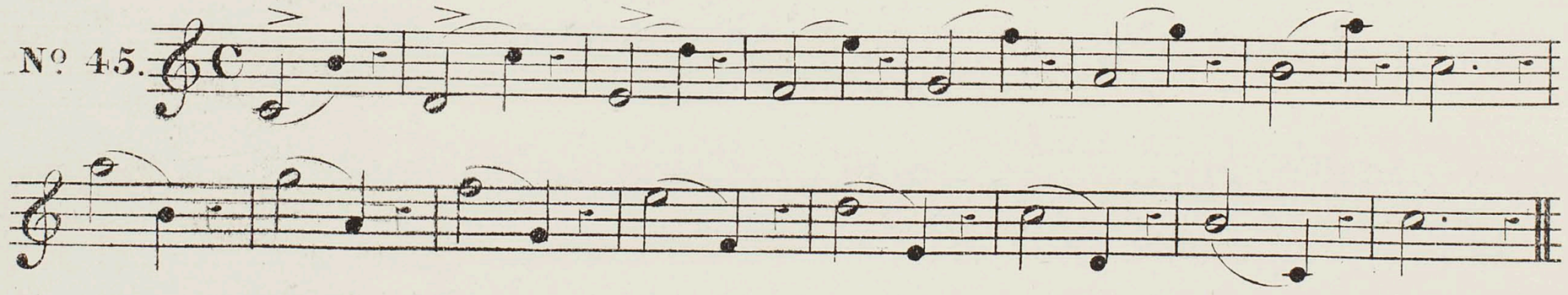

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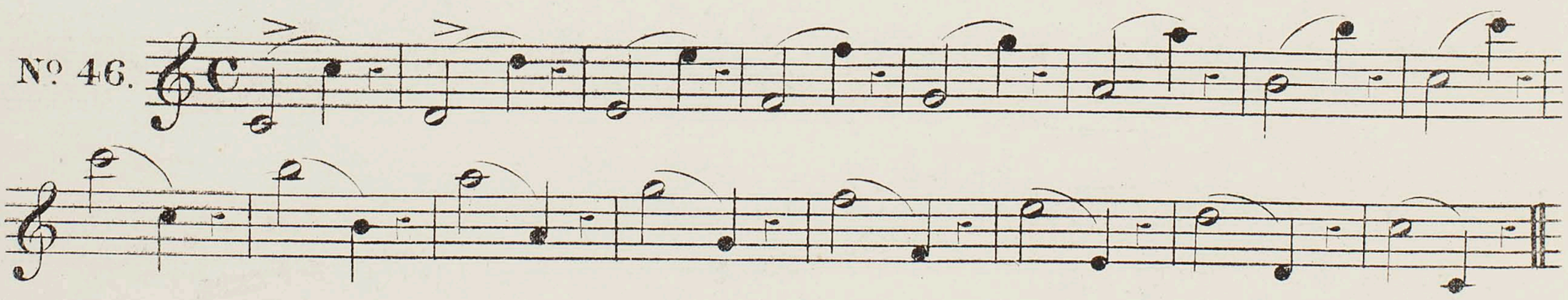

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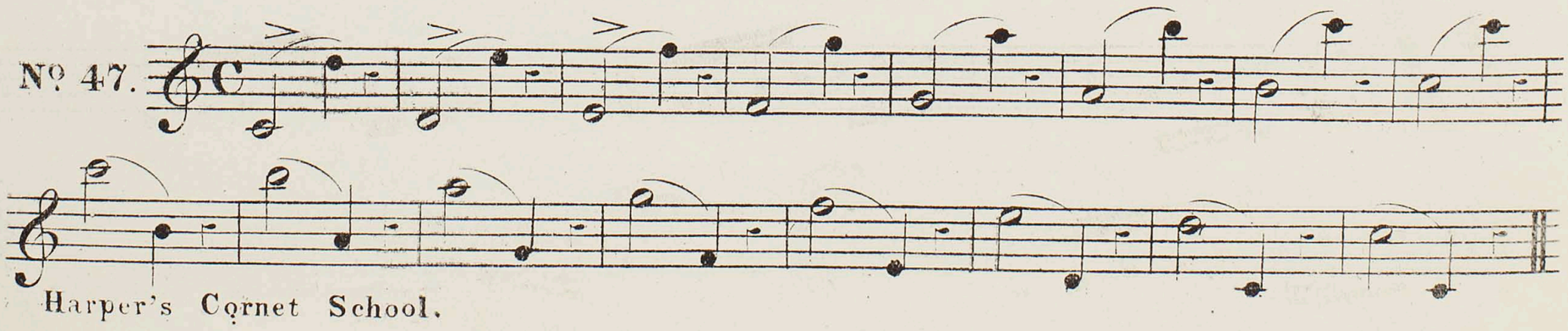

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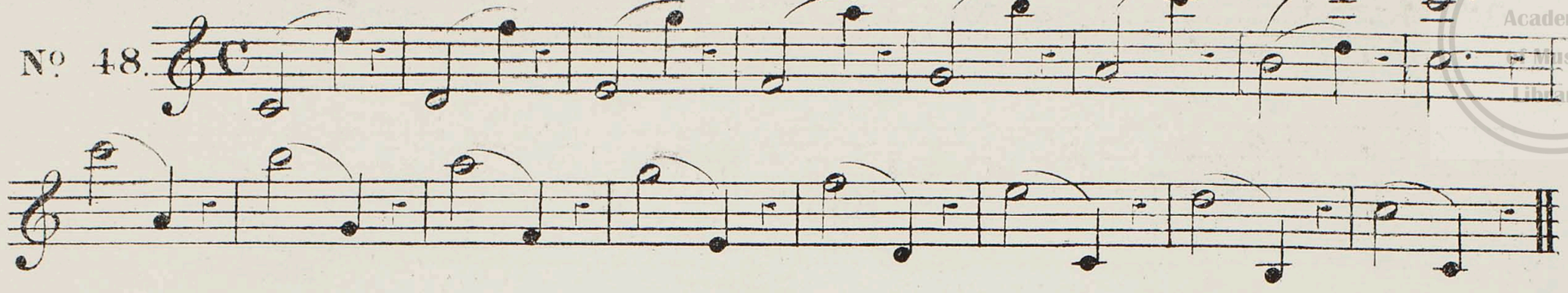

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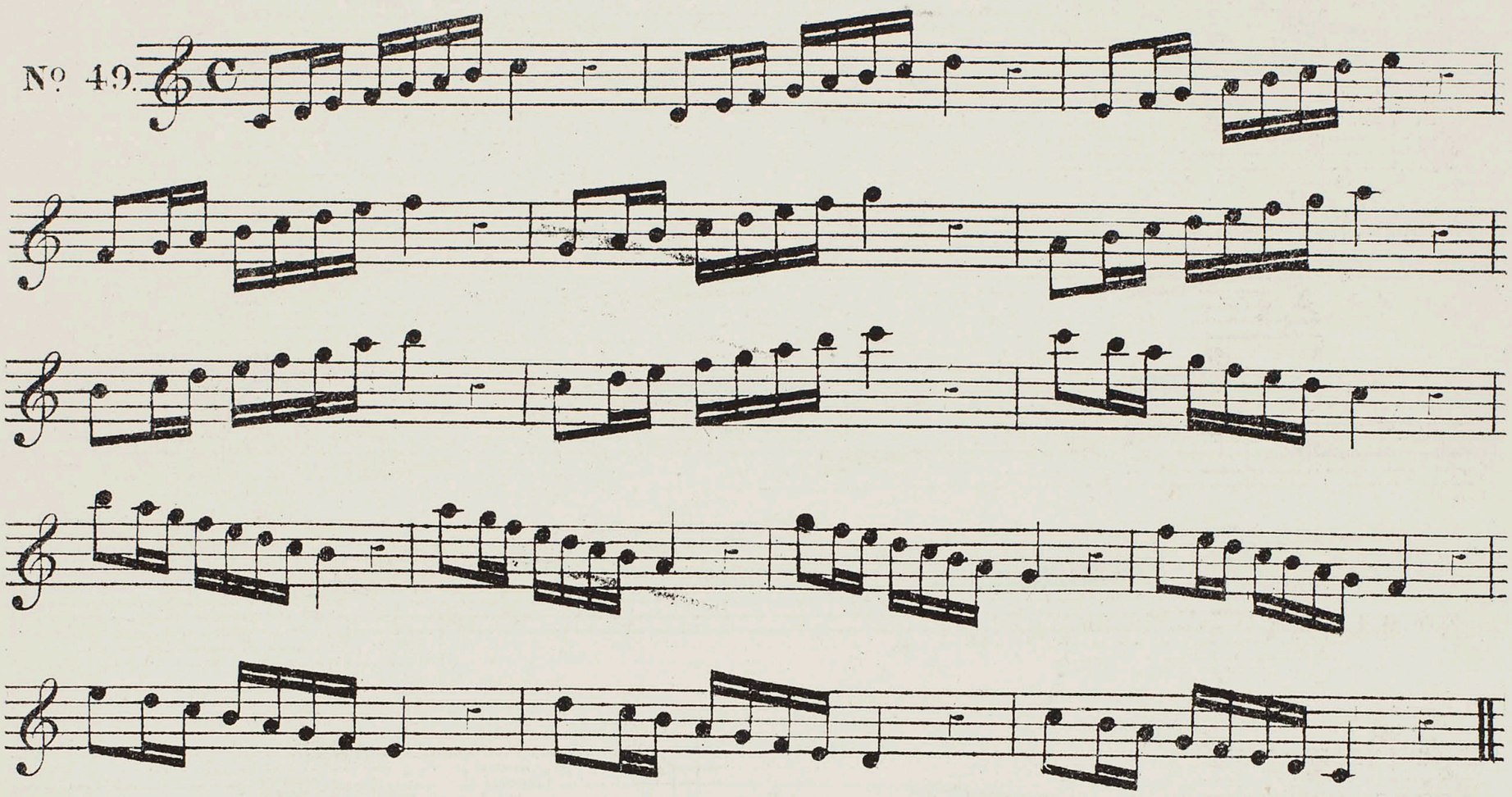

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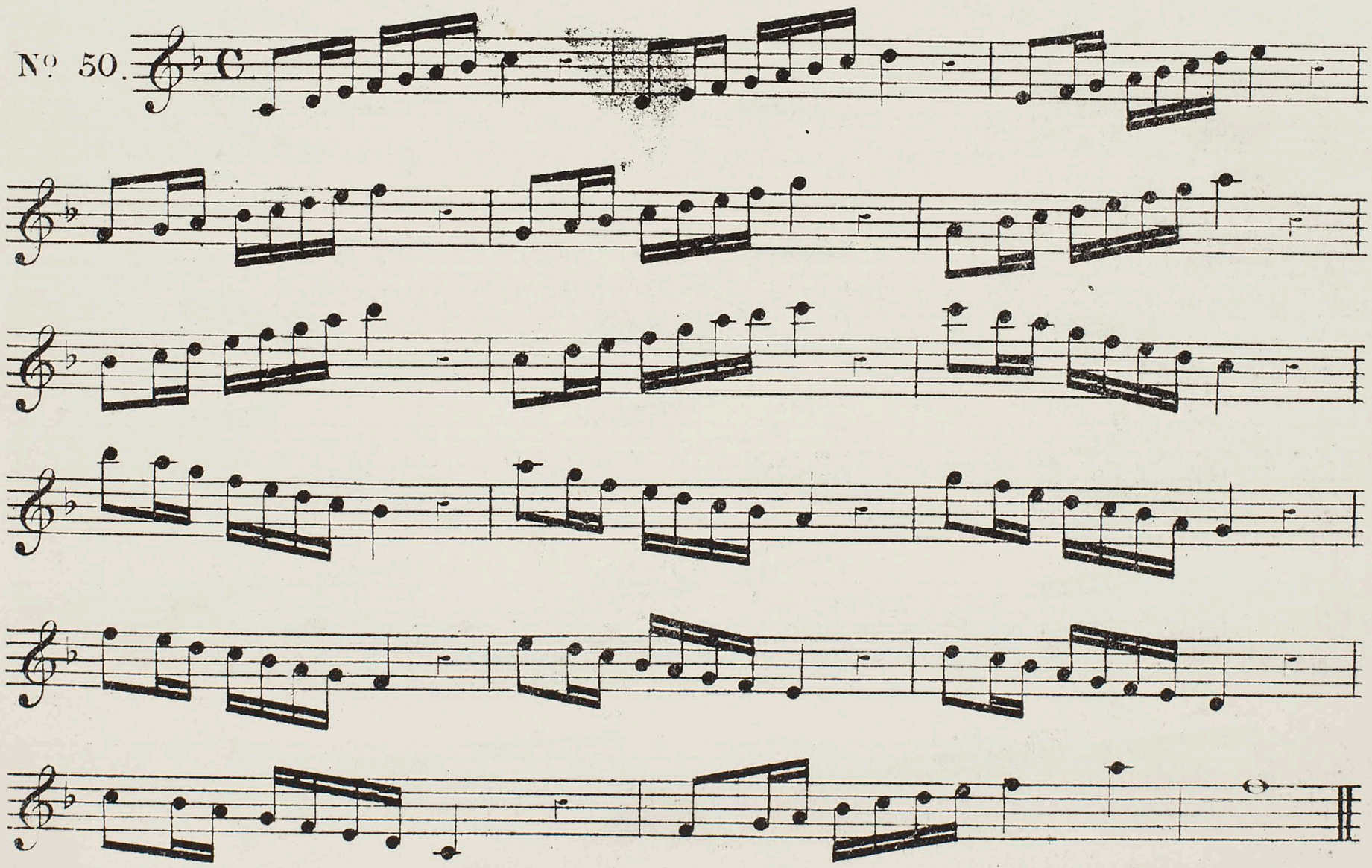

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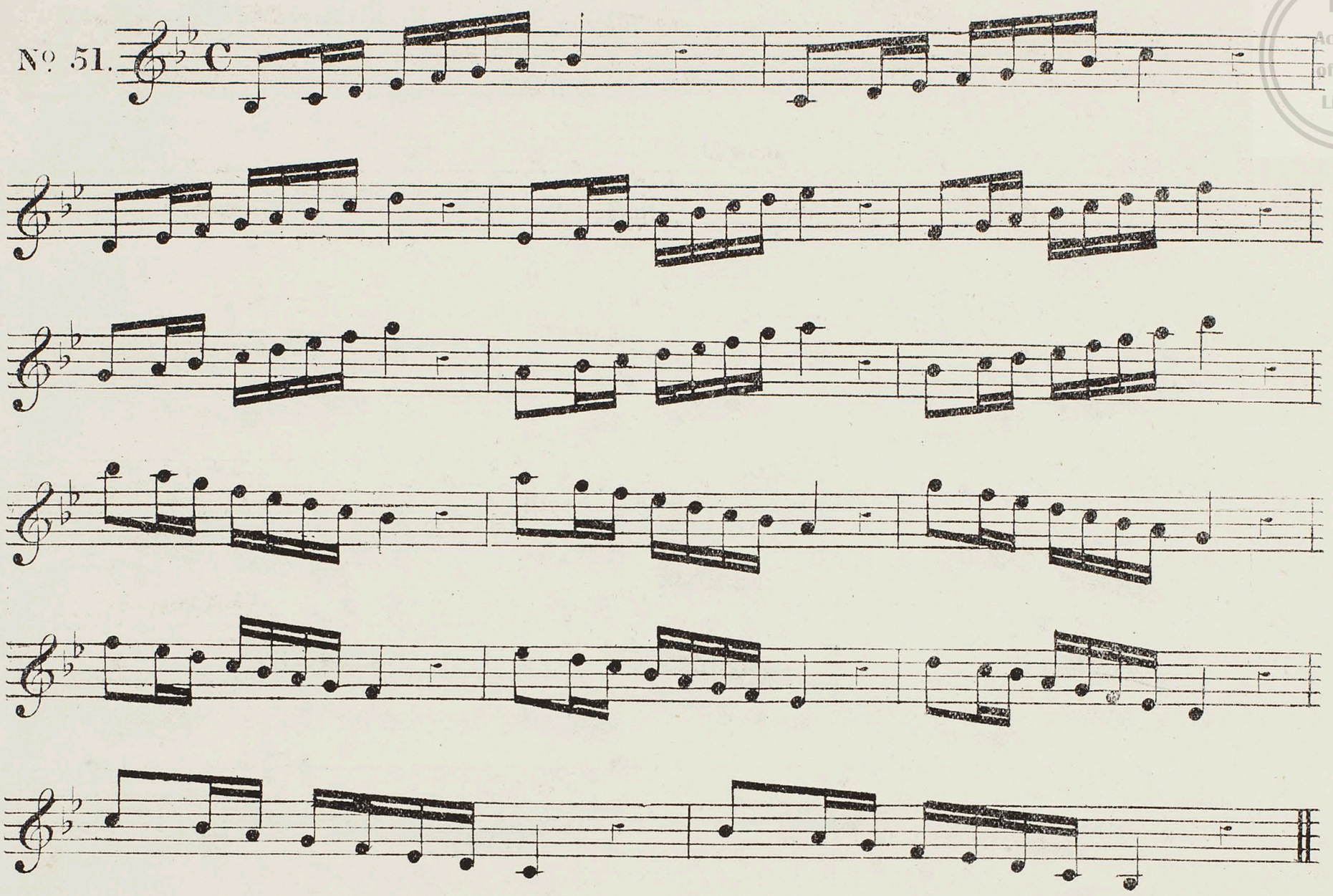

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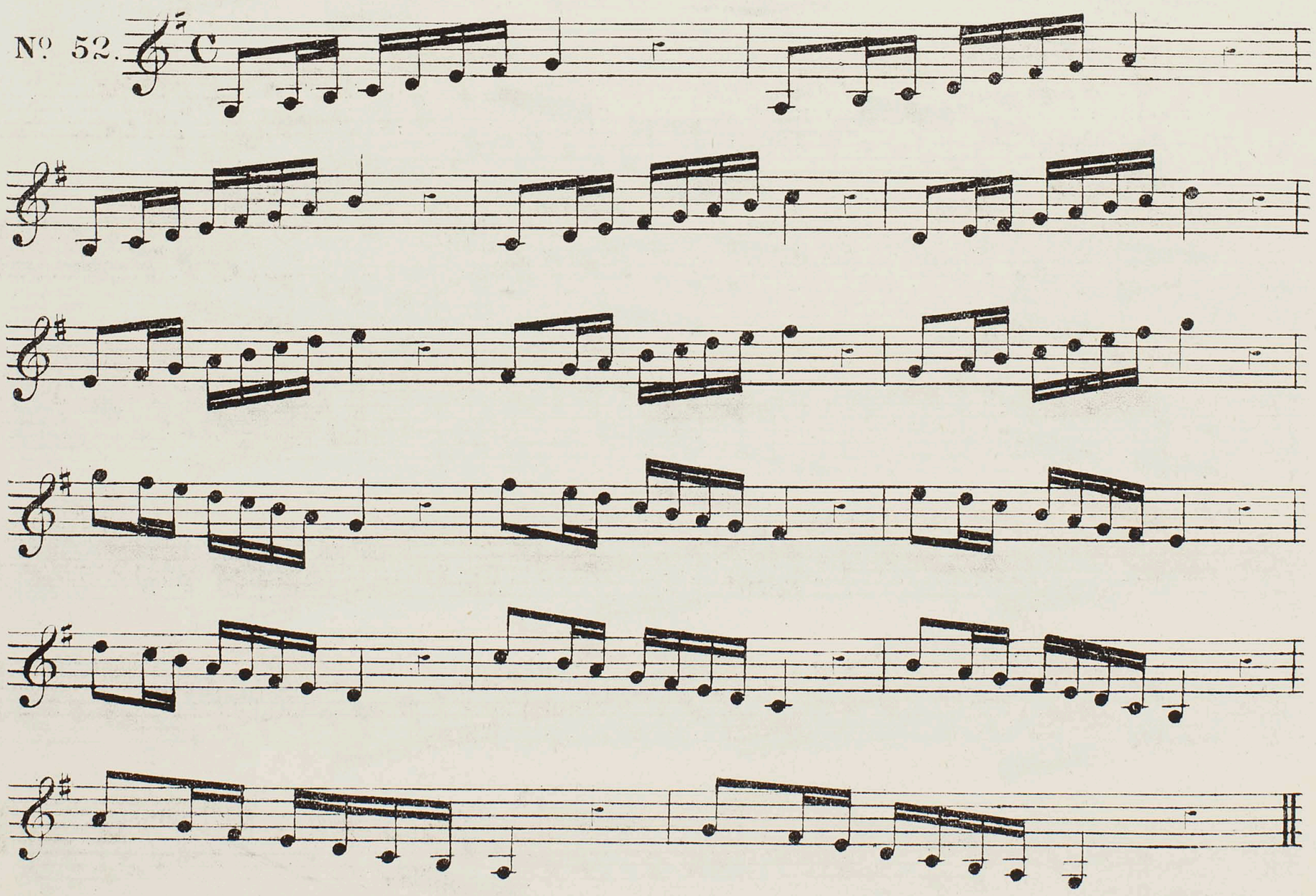

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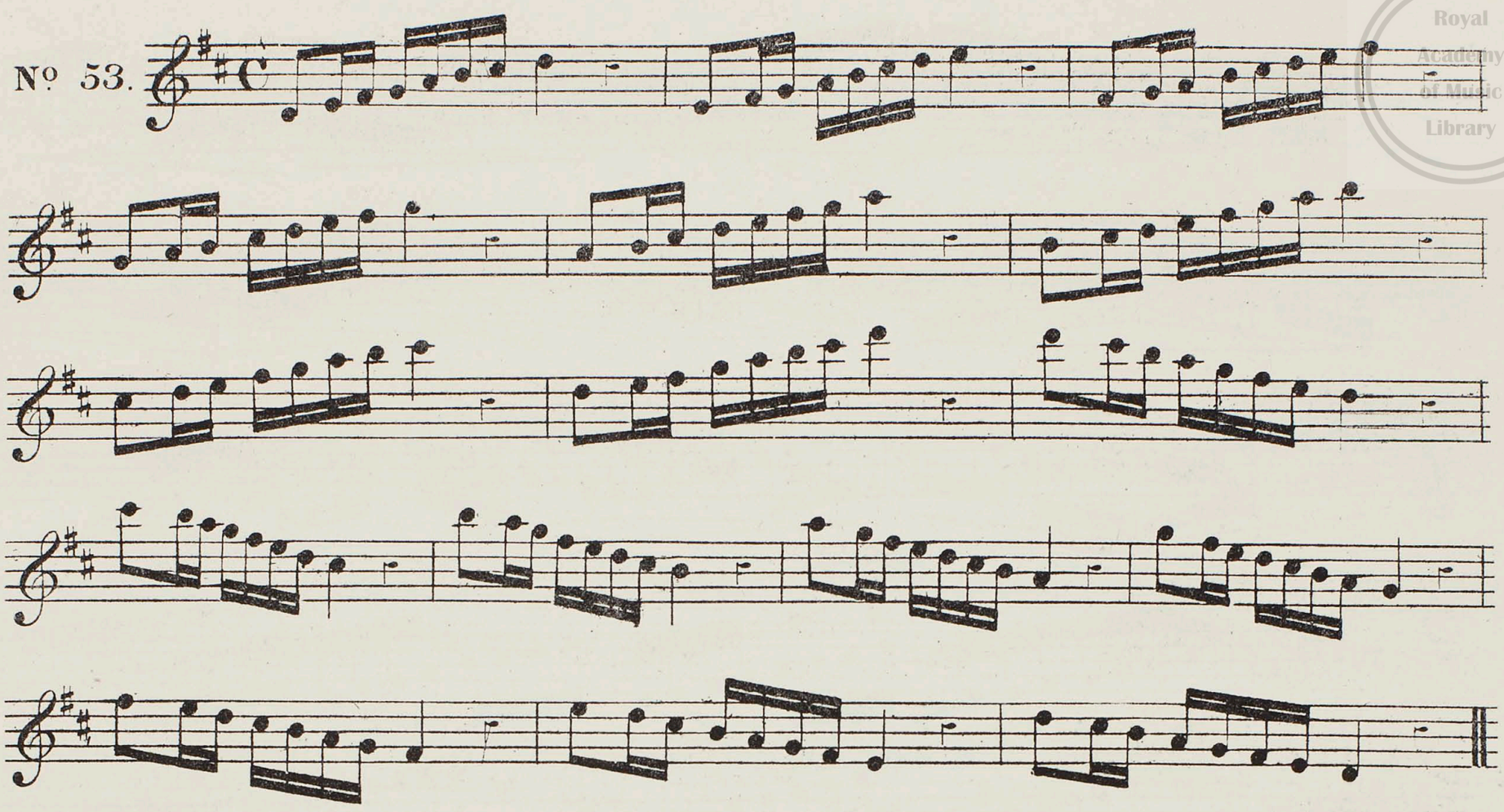

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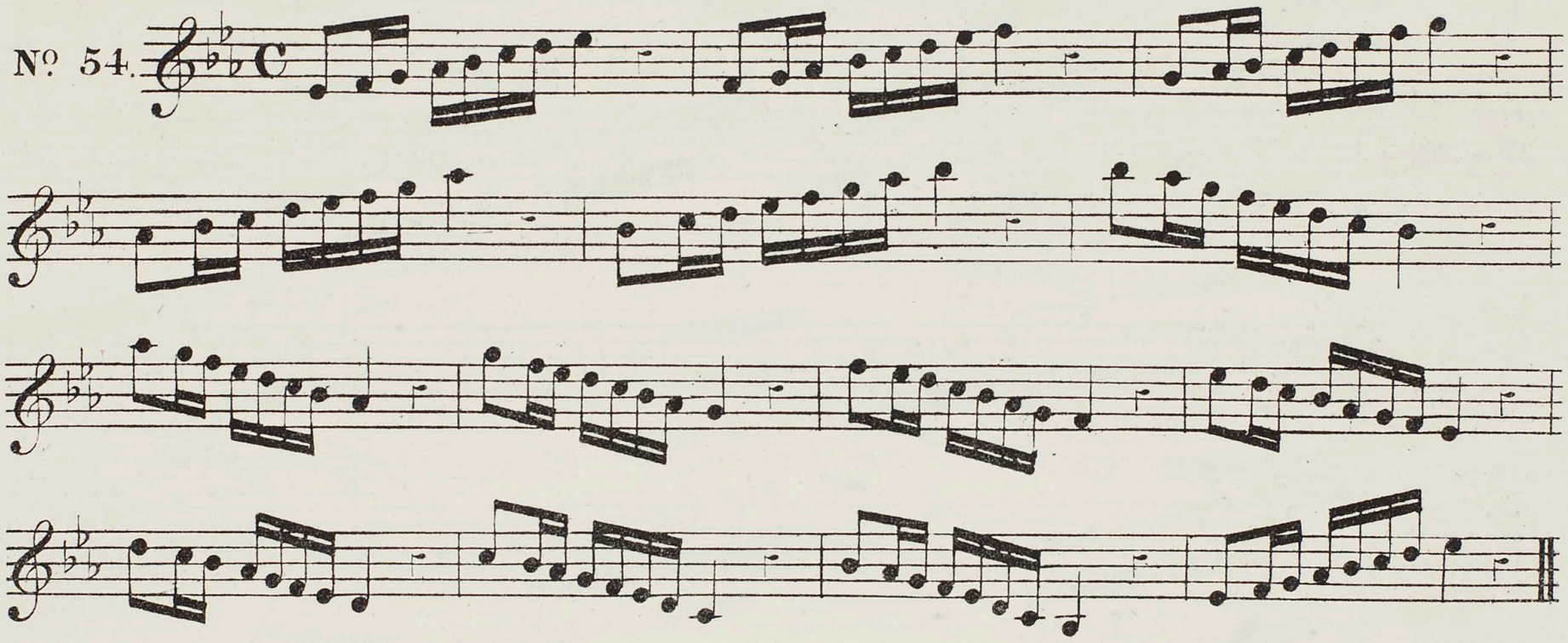

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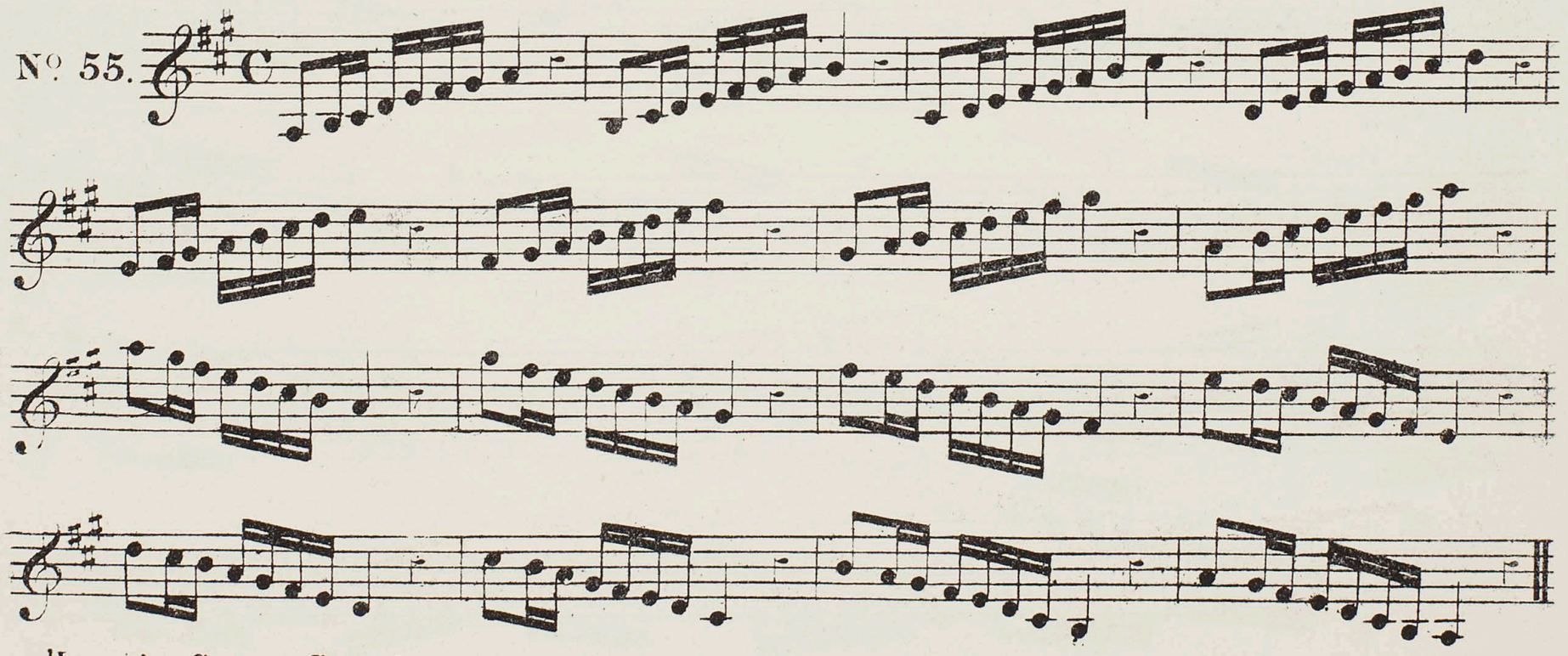

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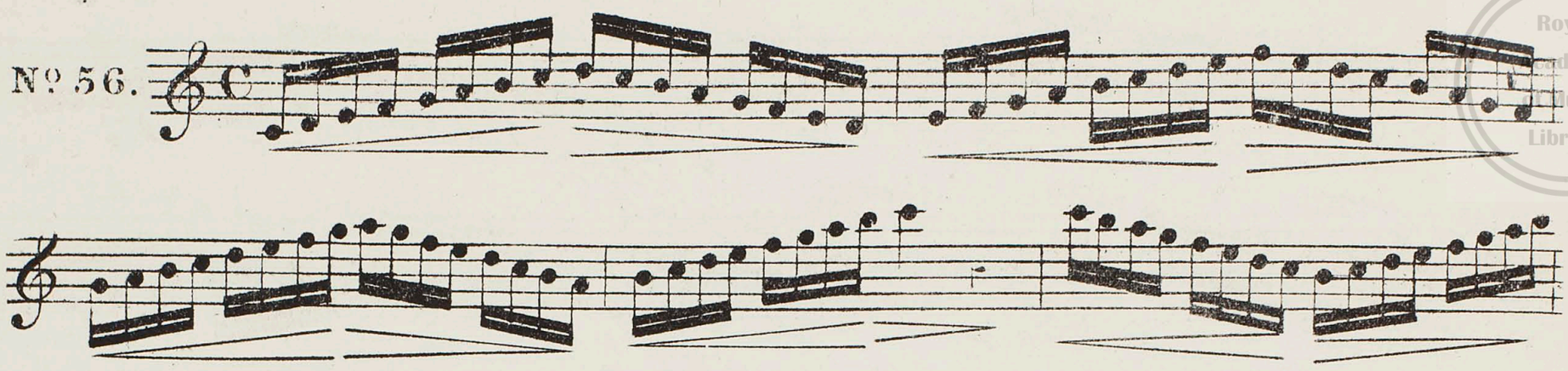

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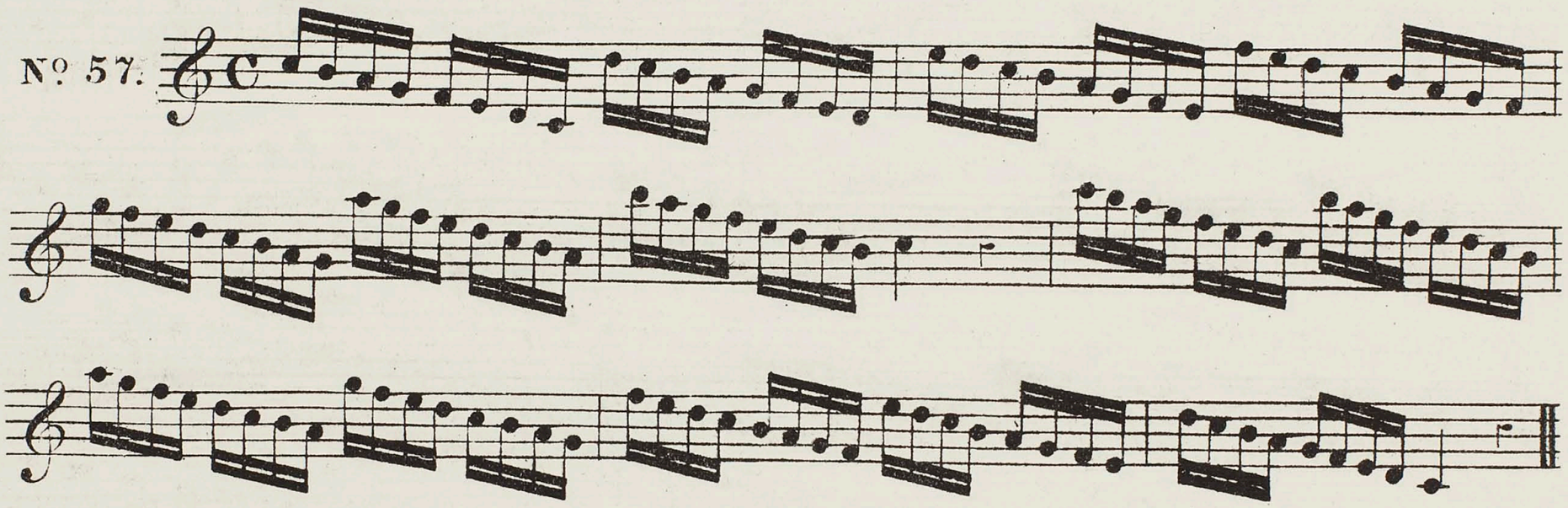

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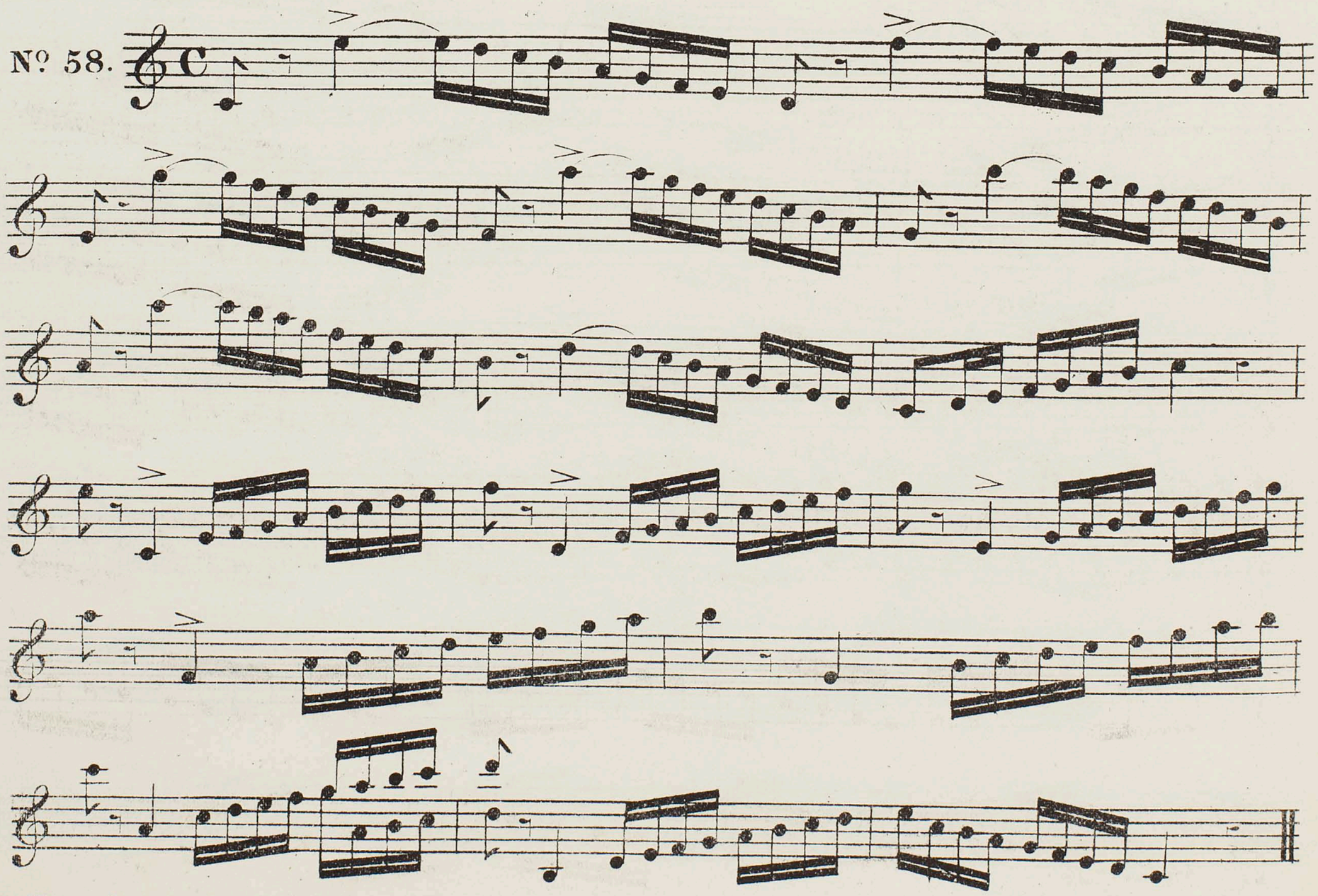

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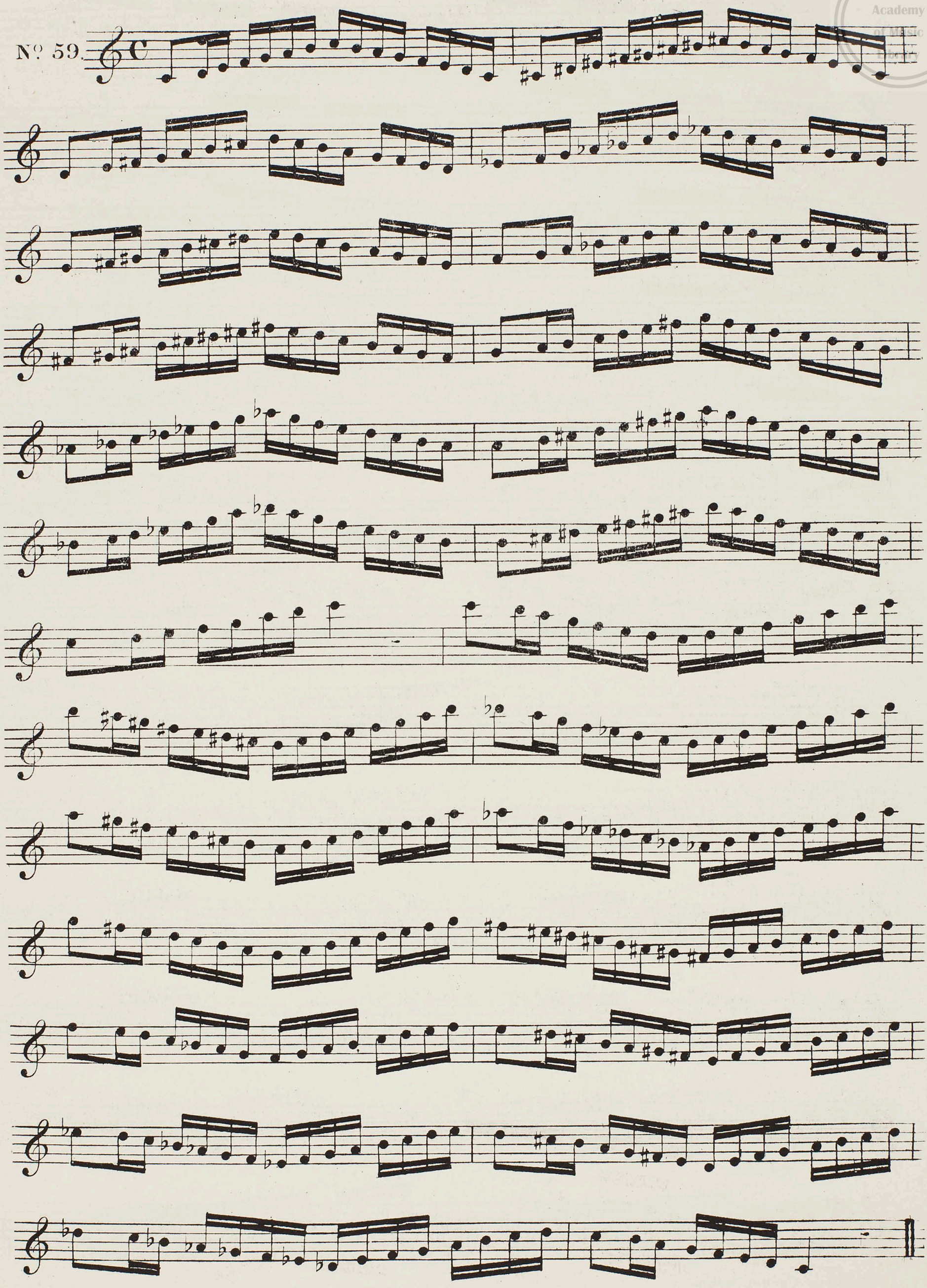

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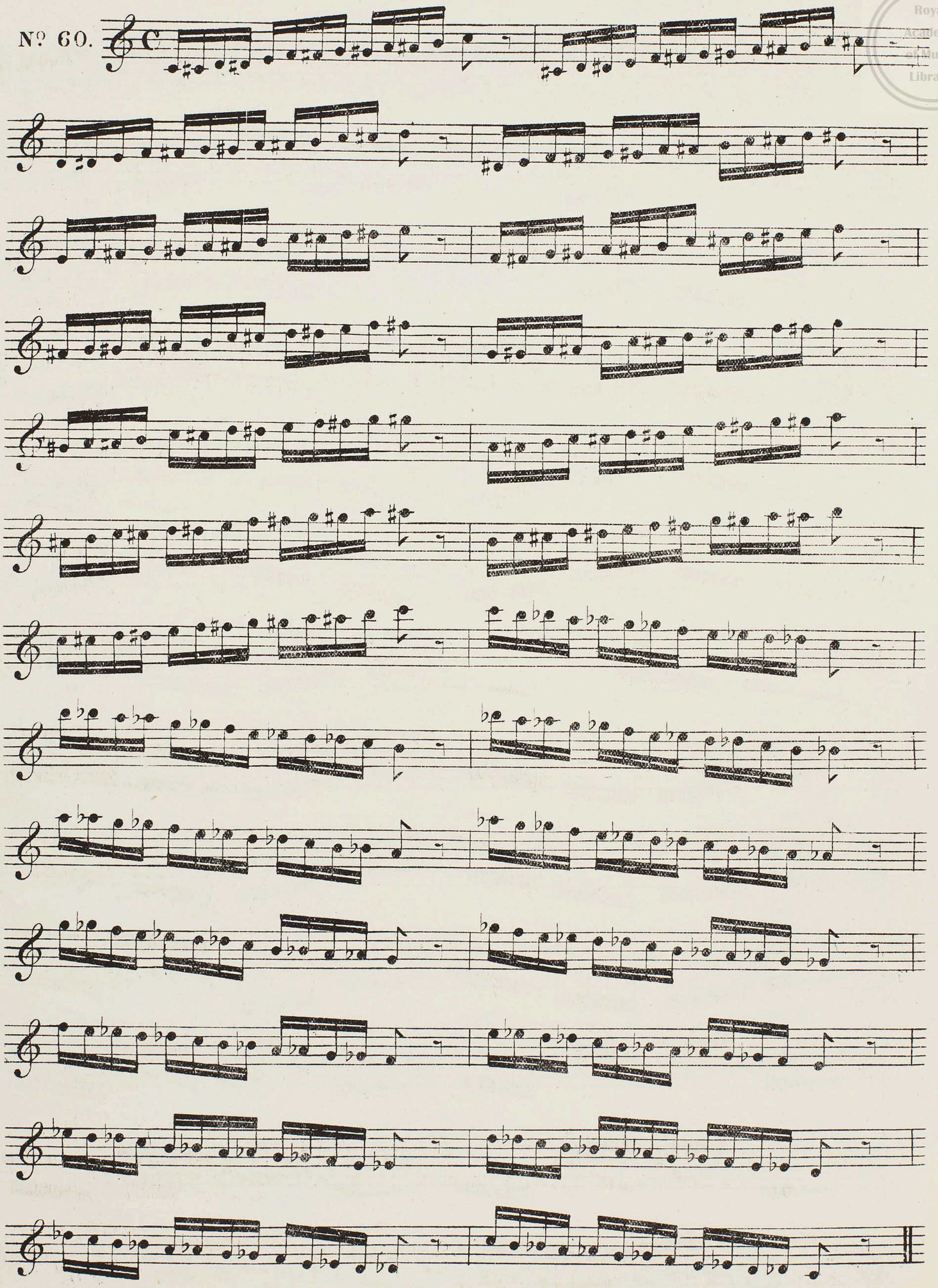

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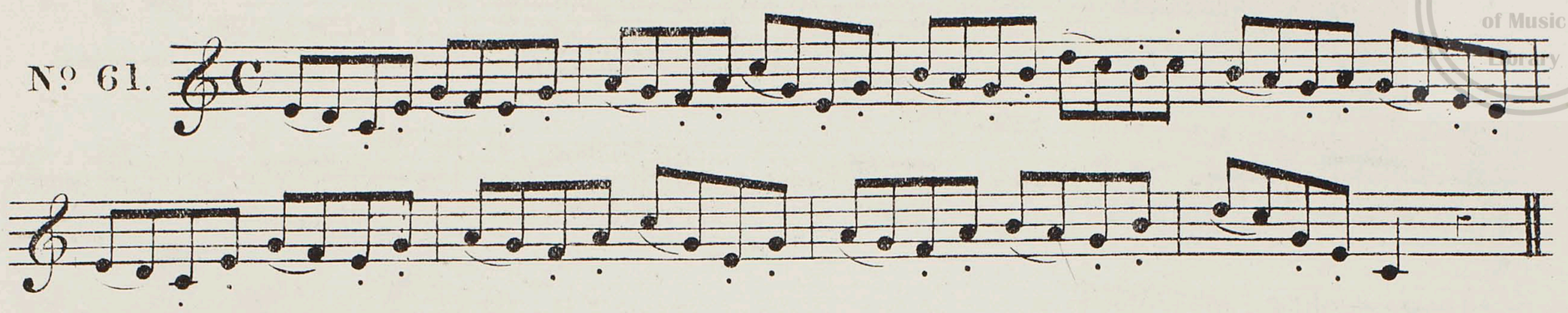

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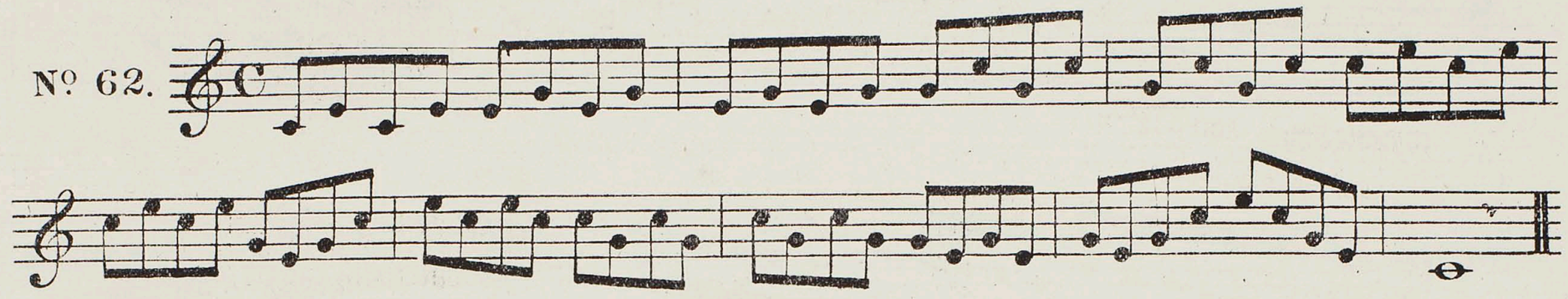

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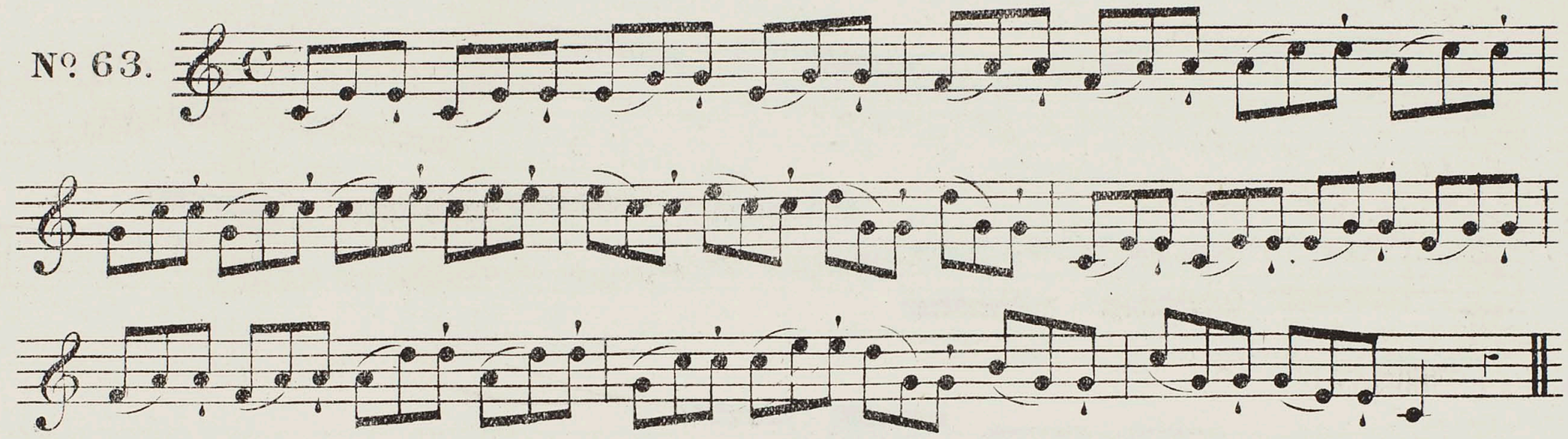

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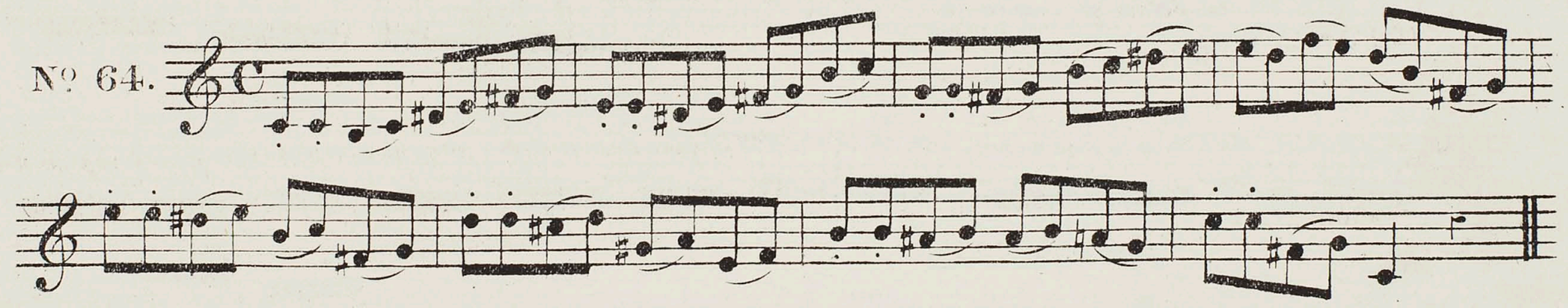

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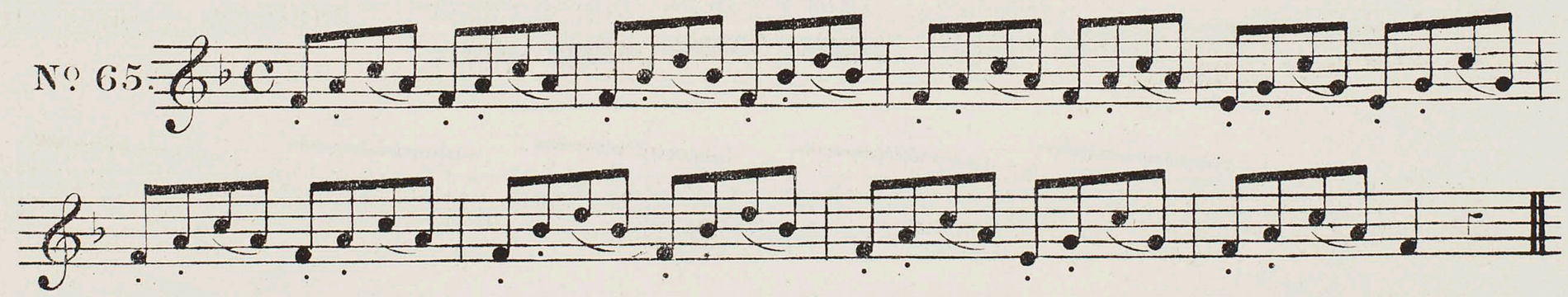

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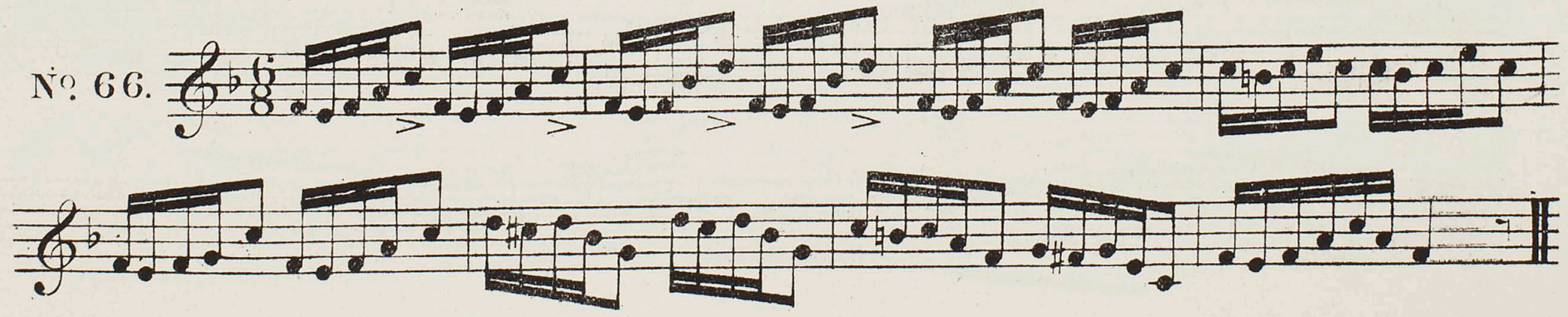

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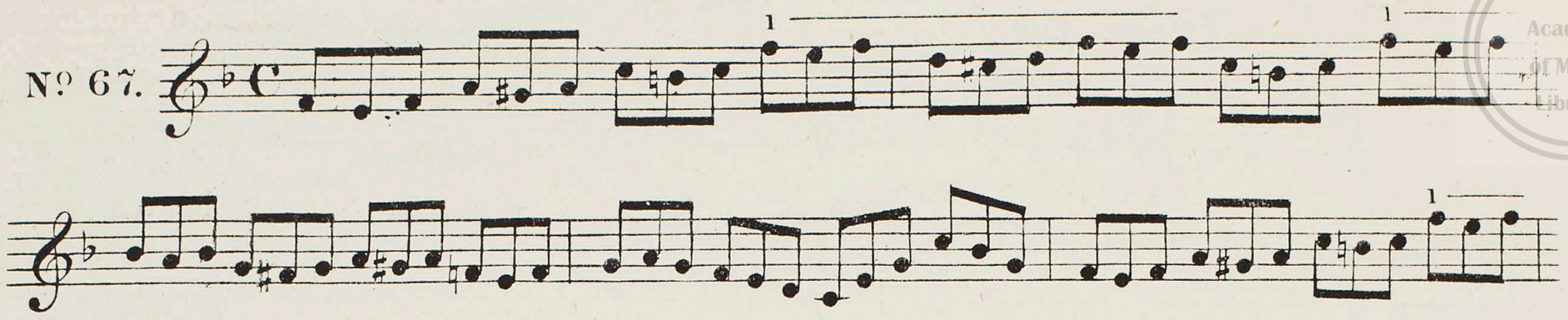

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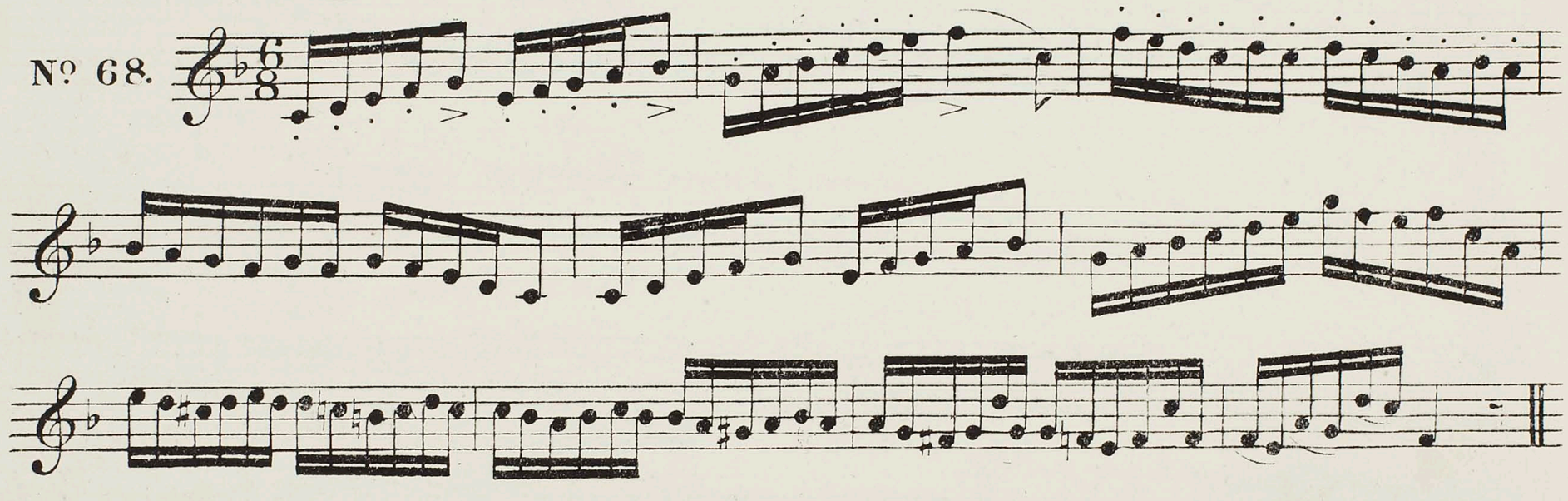

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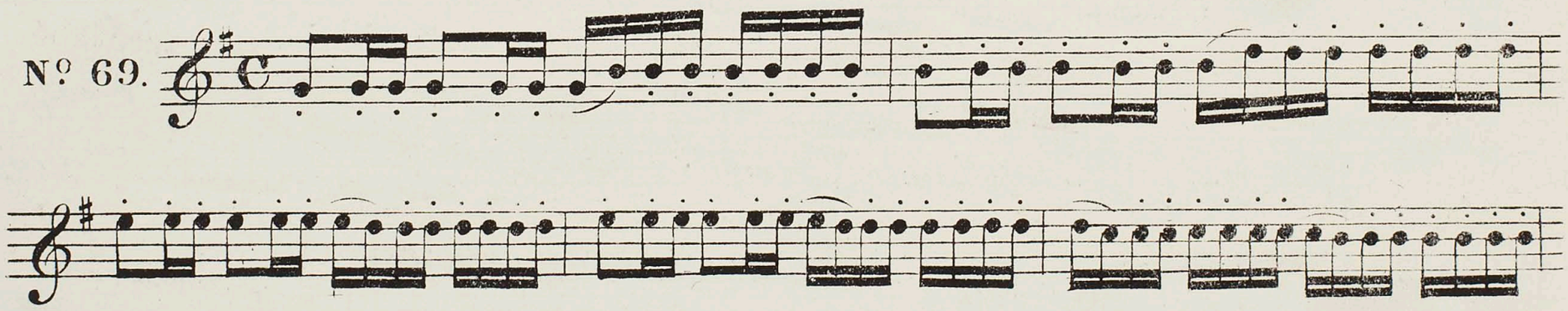

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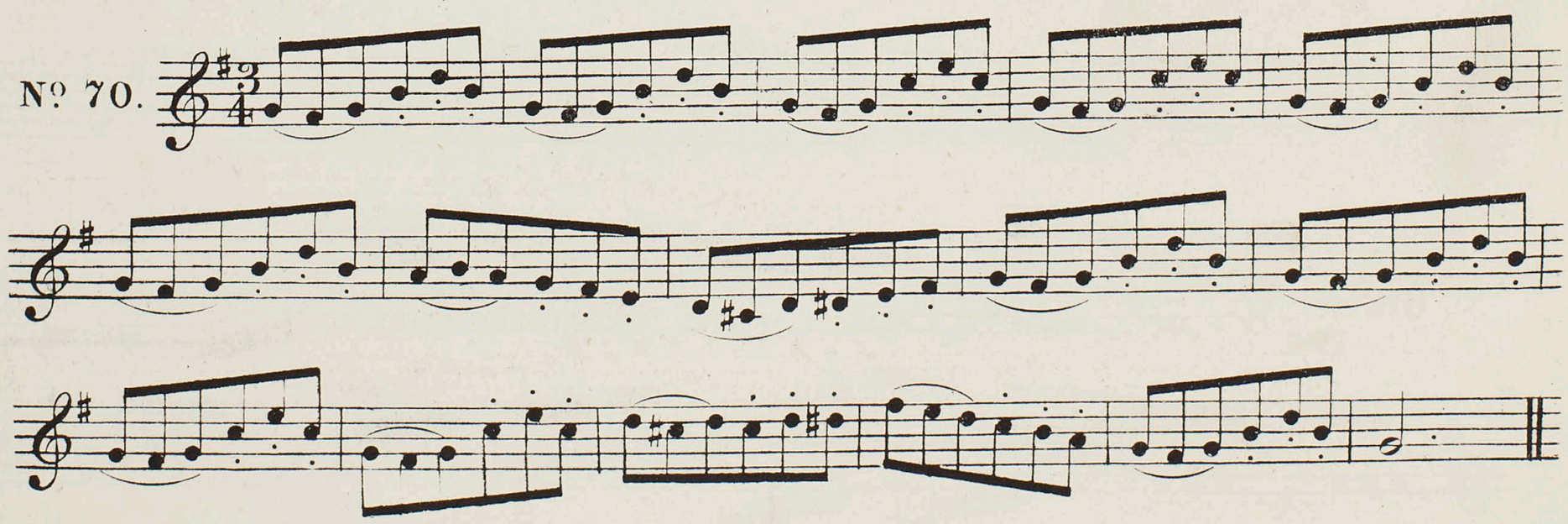

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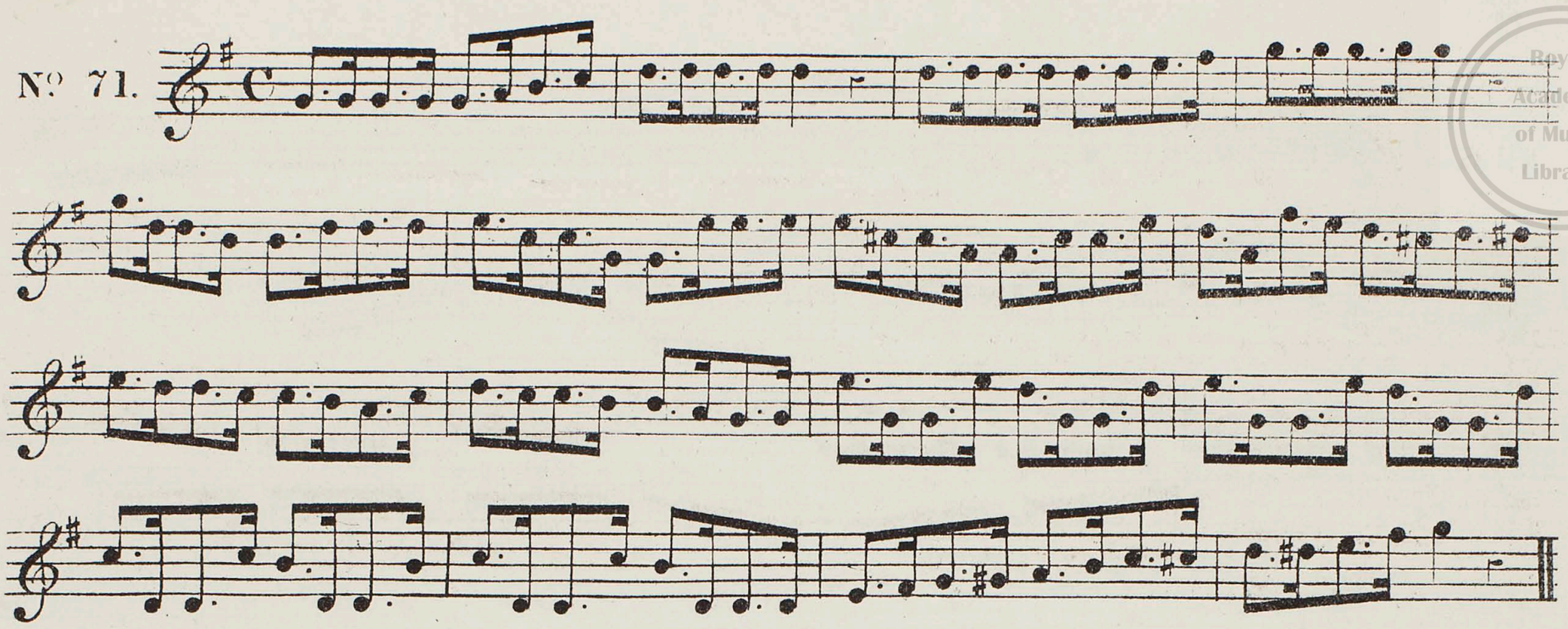

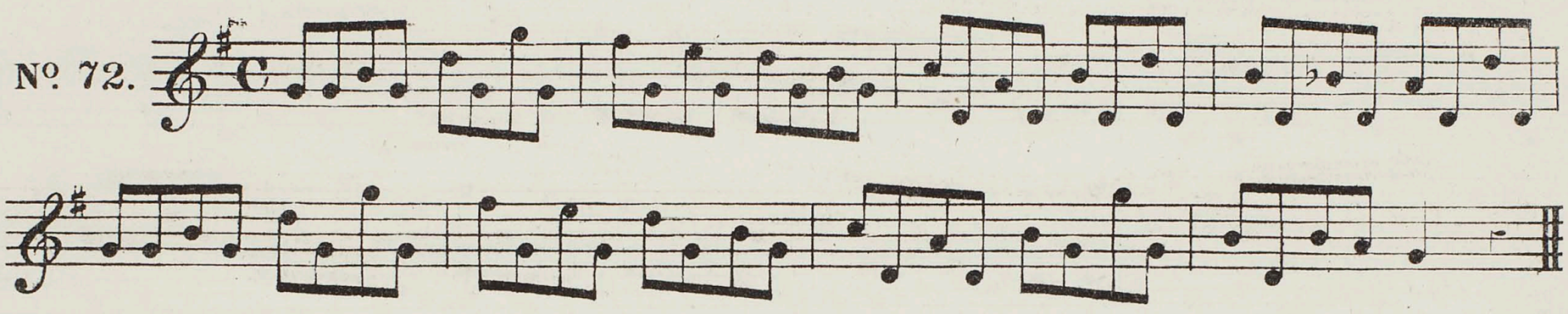

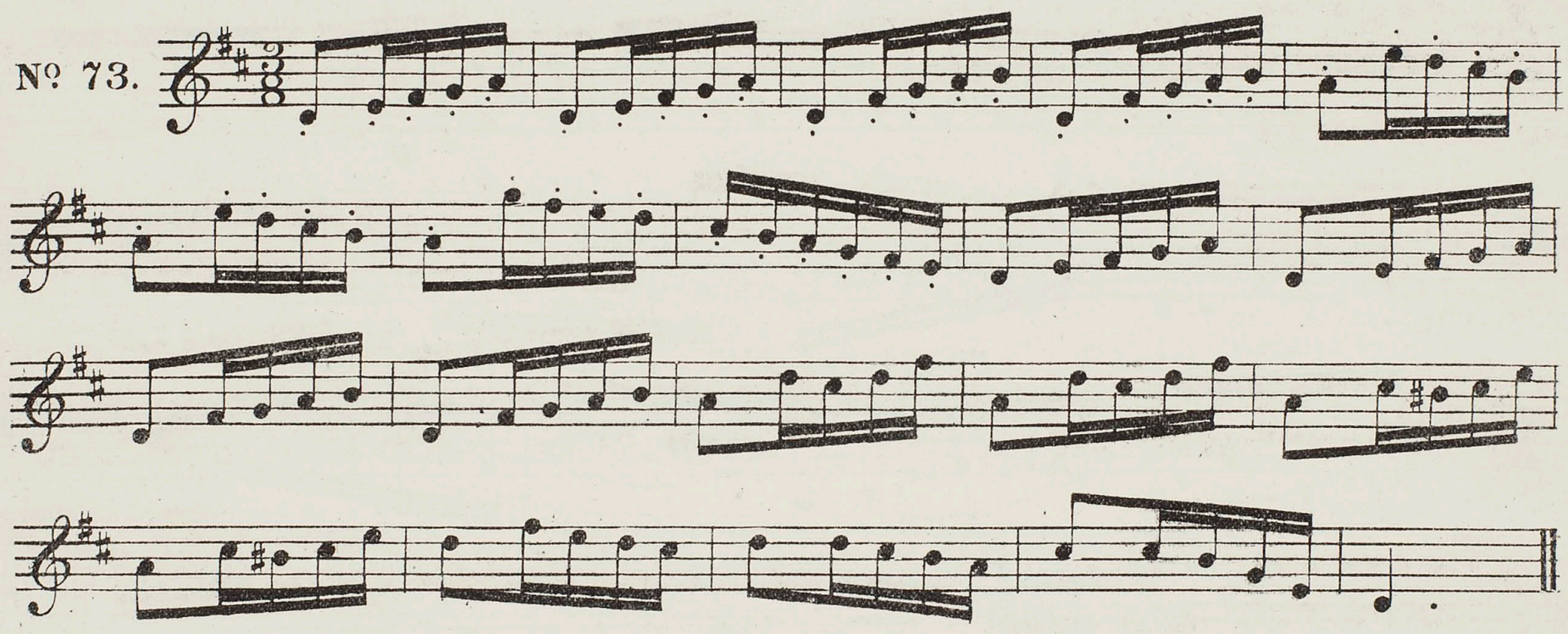

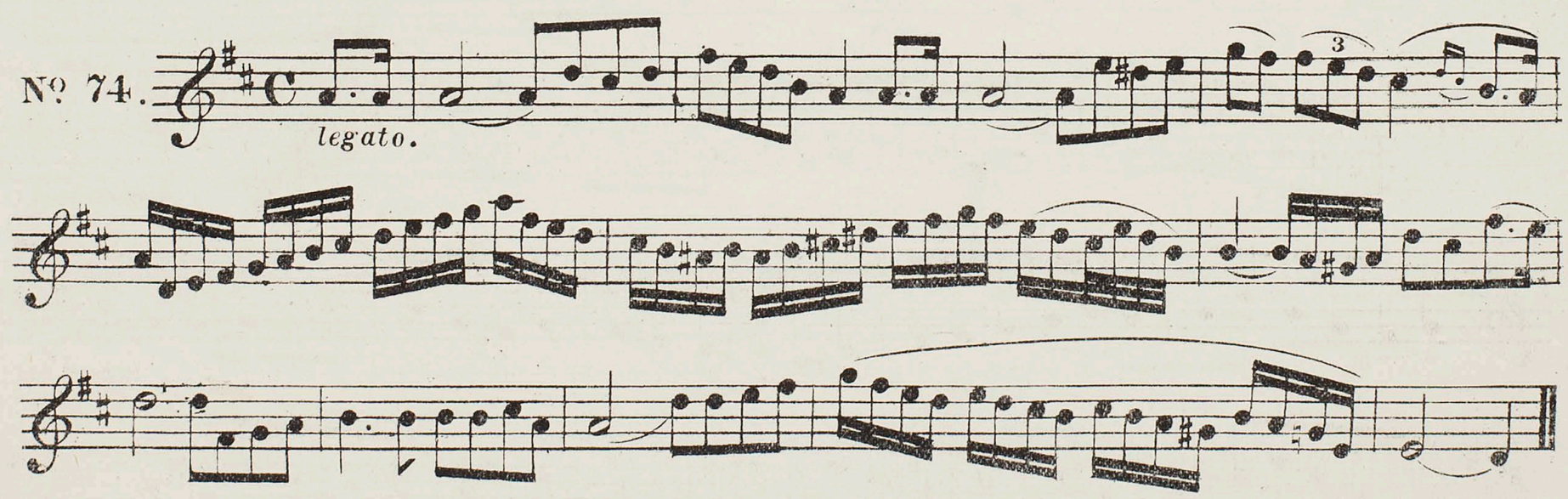

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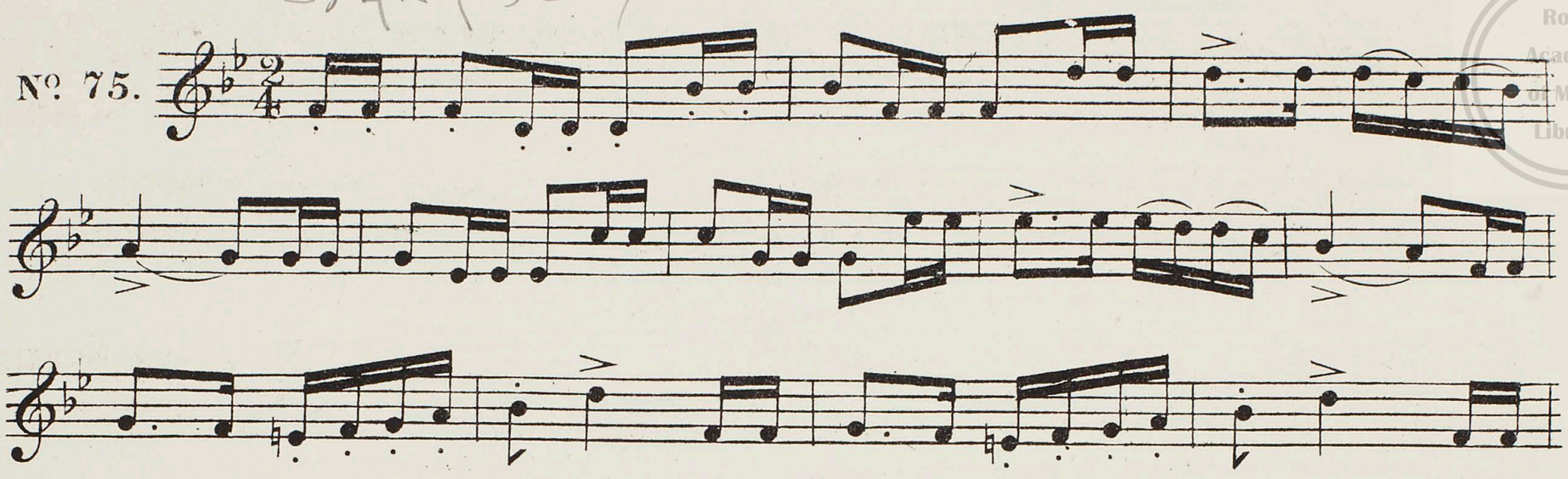

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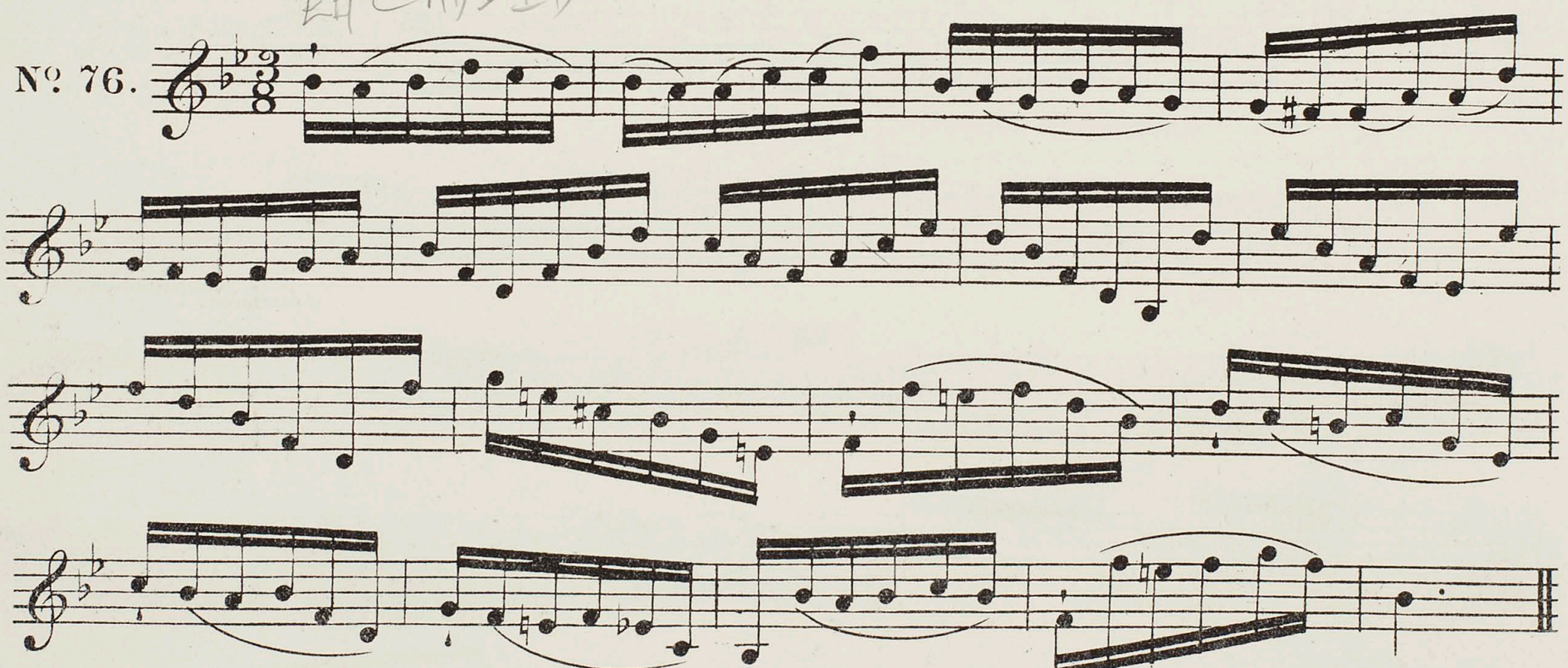

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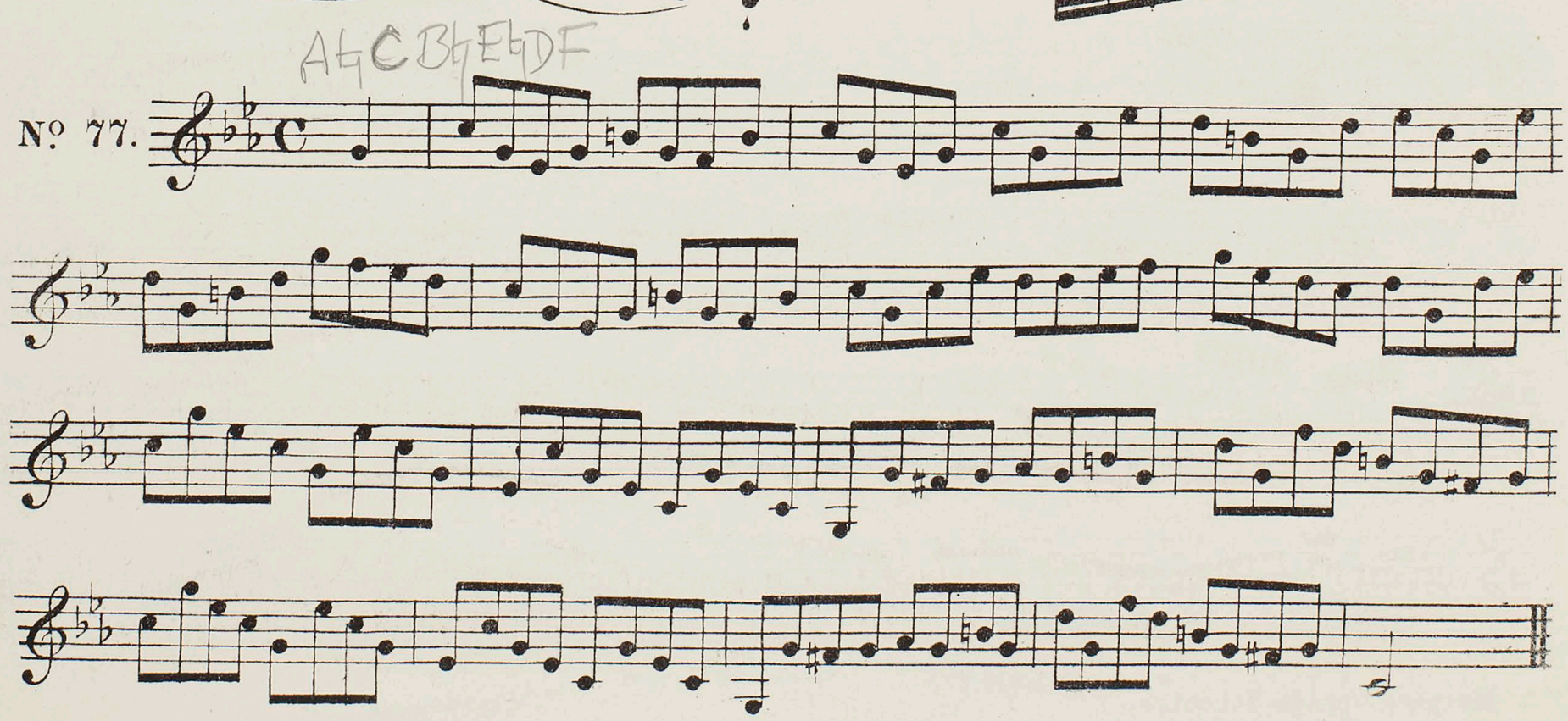

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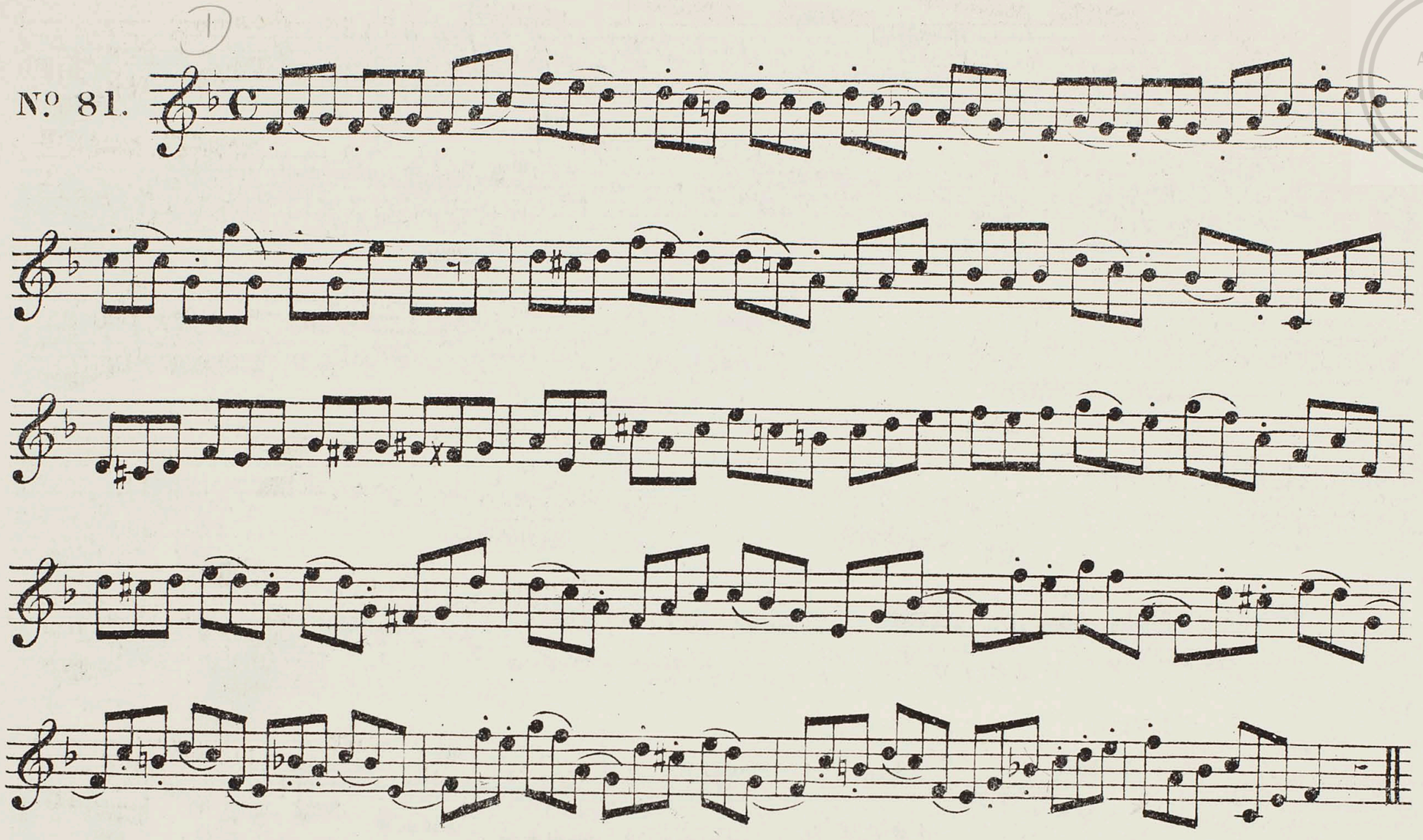

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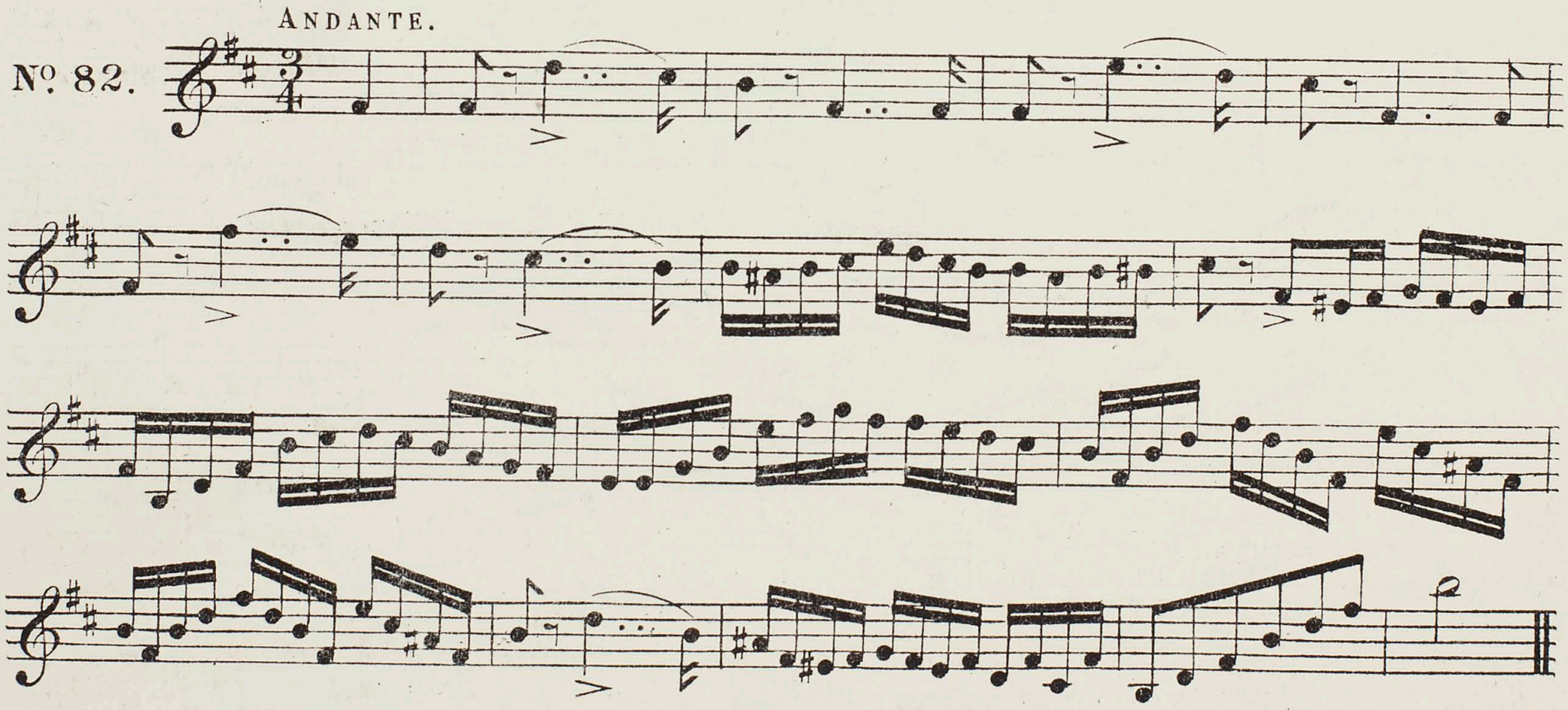

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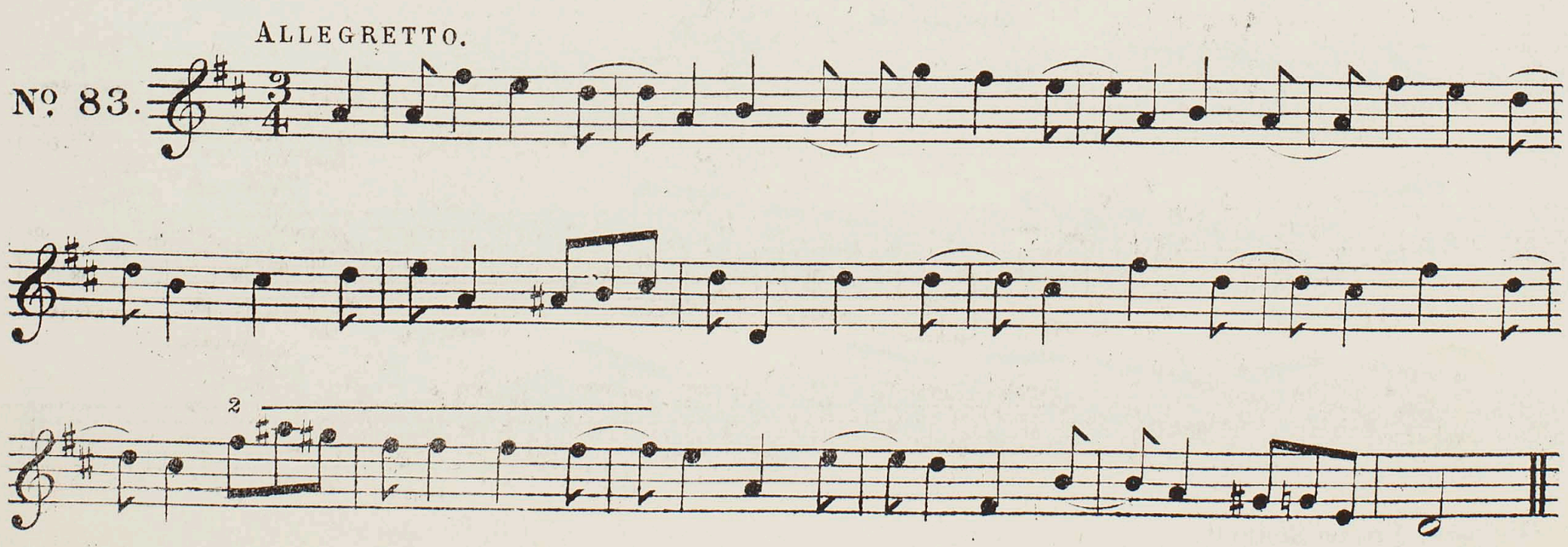
ALLEGRETTO.



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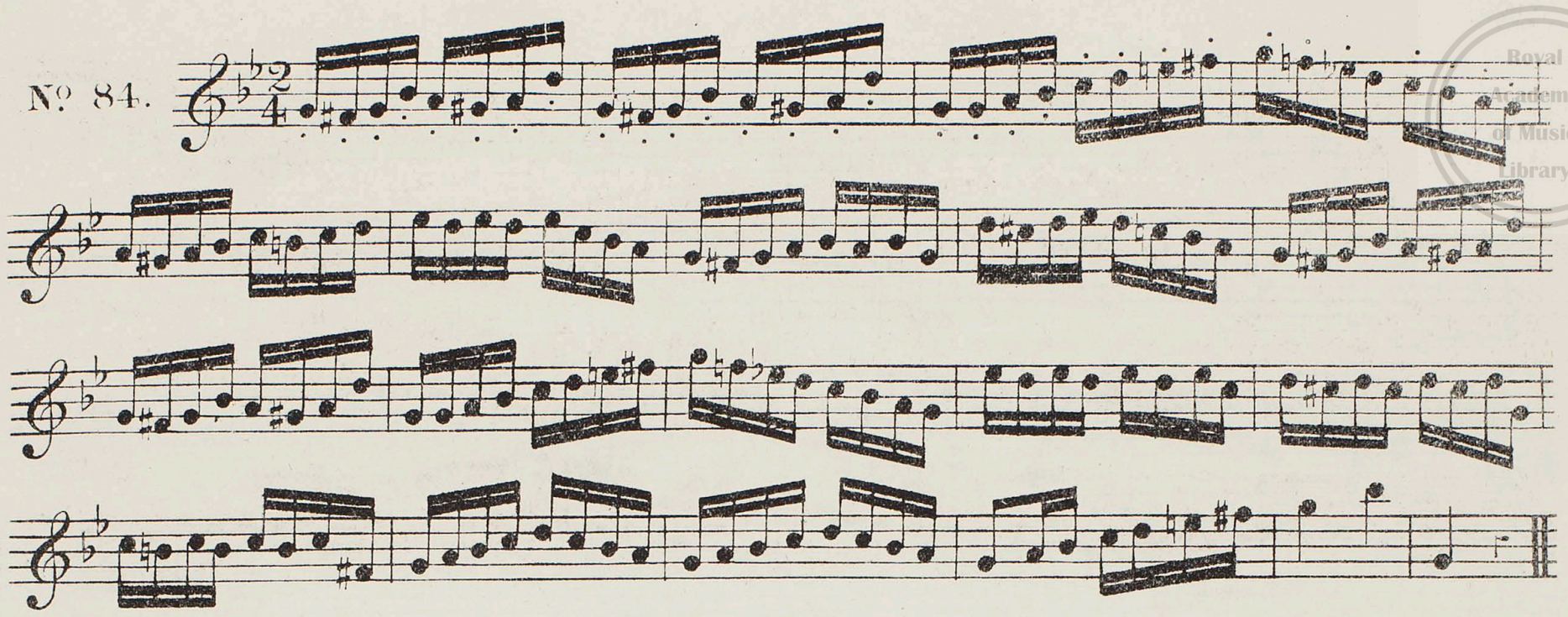

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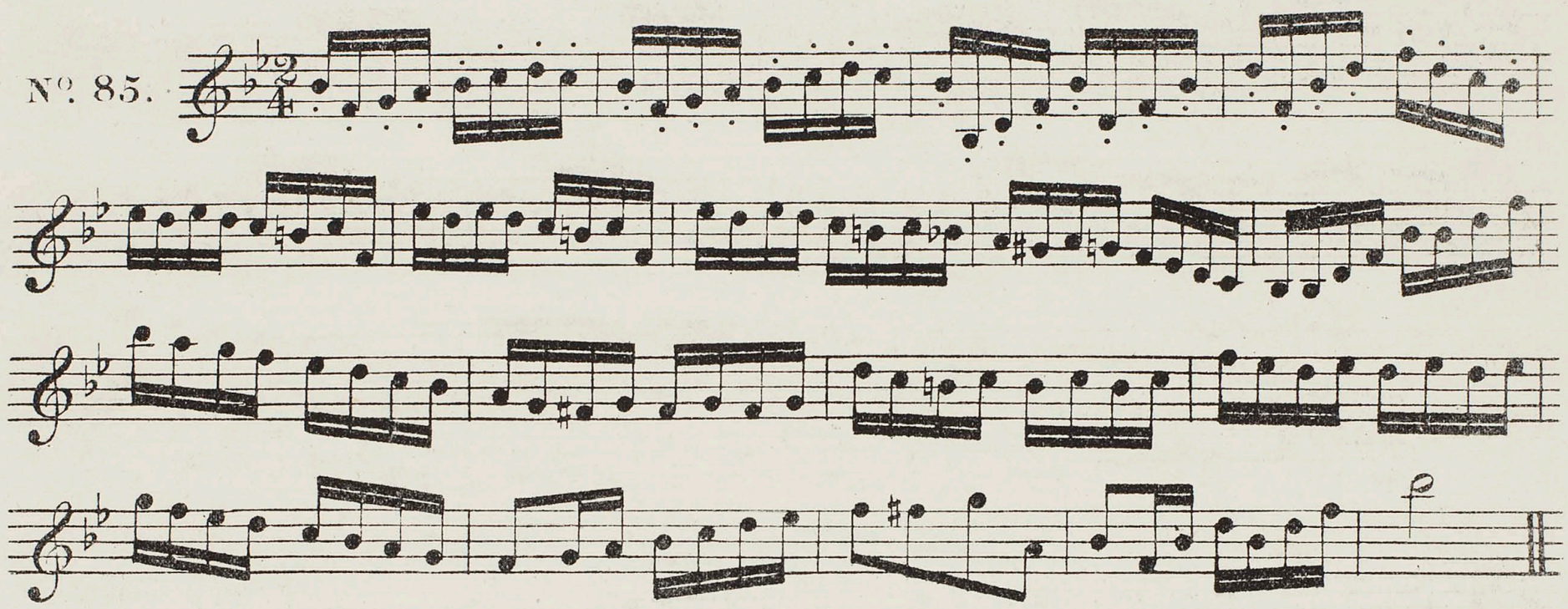

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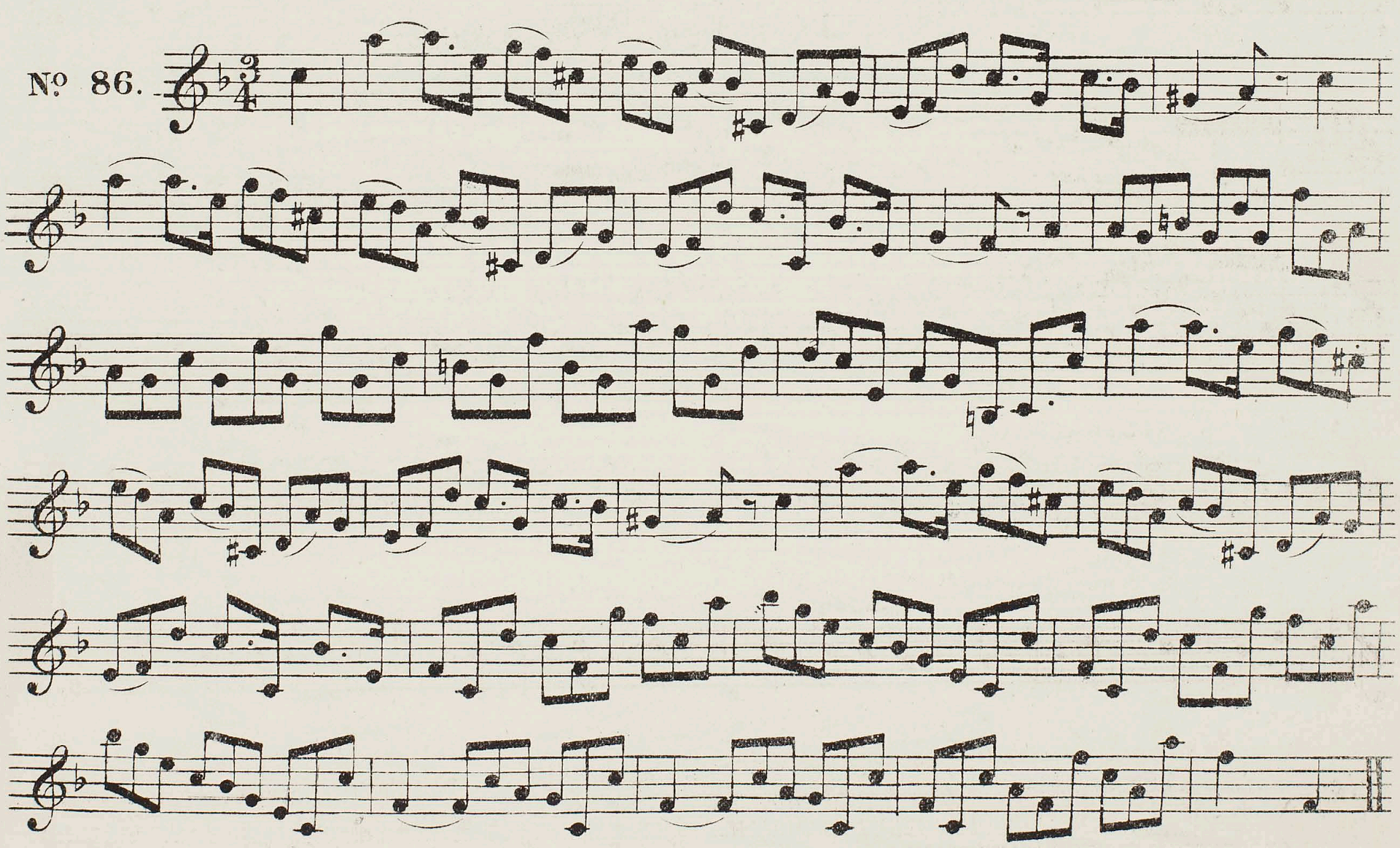

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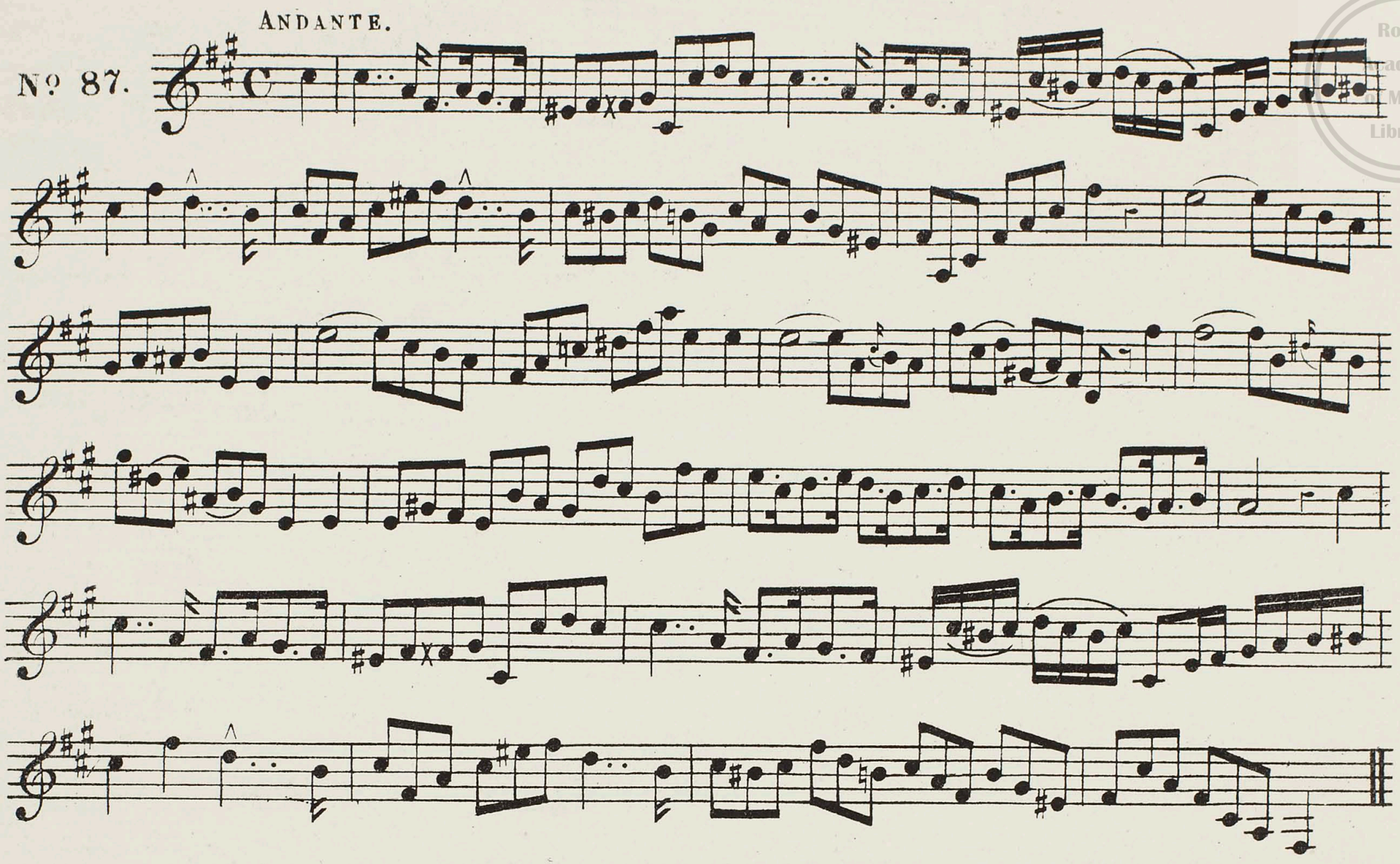

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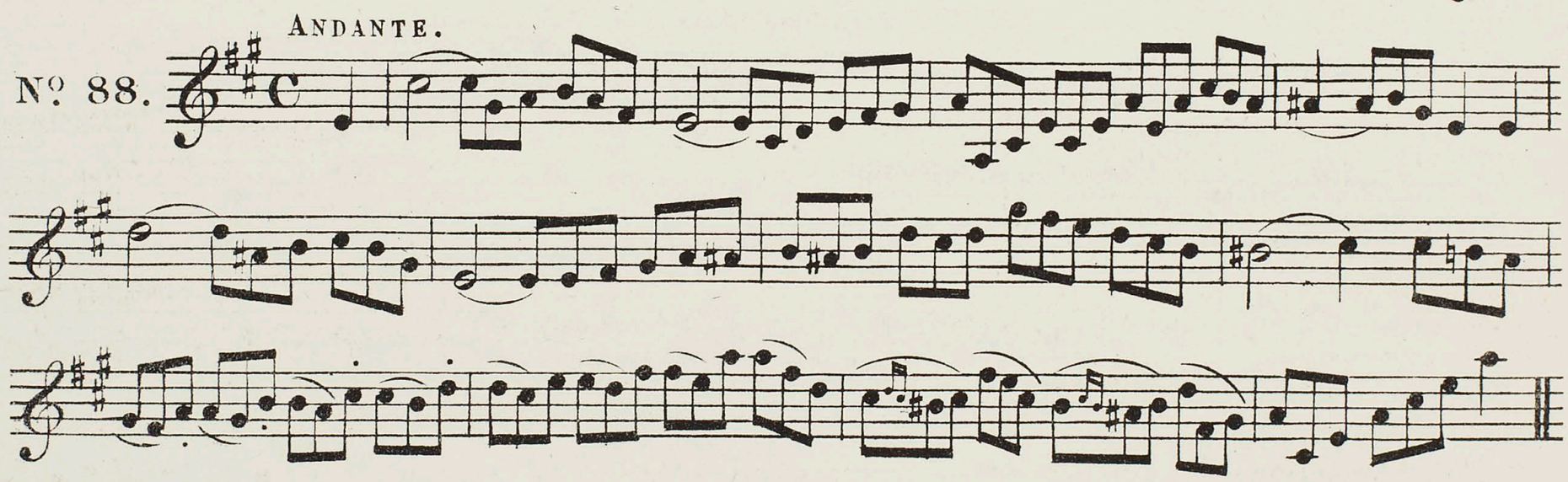

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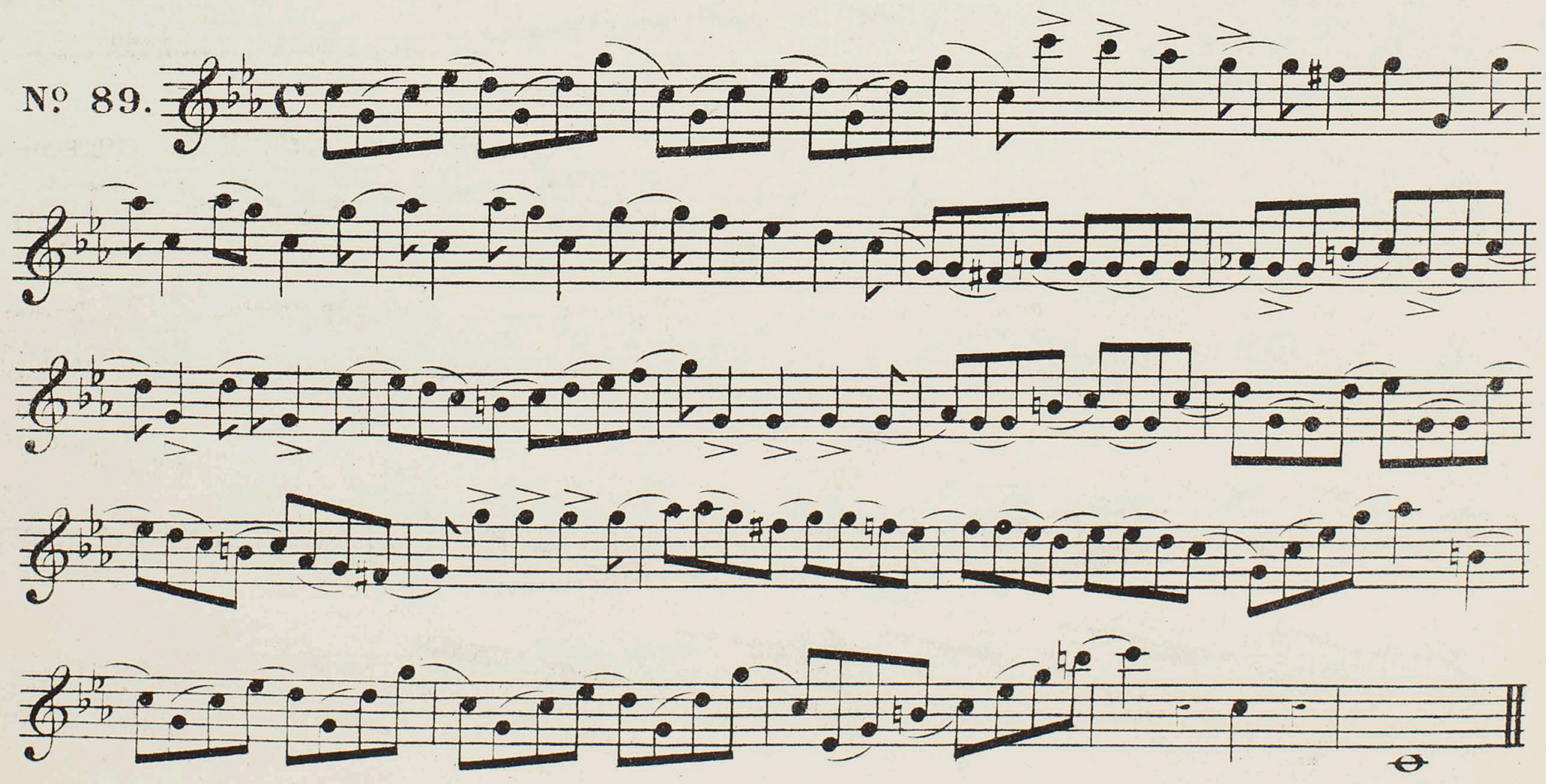

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MODERATO.

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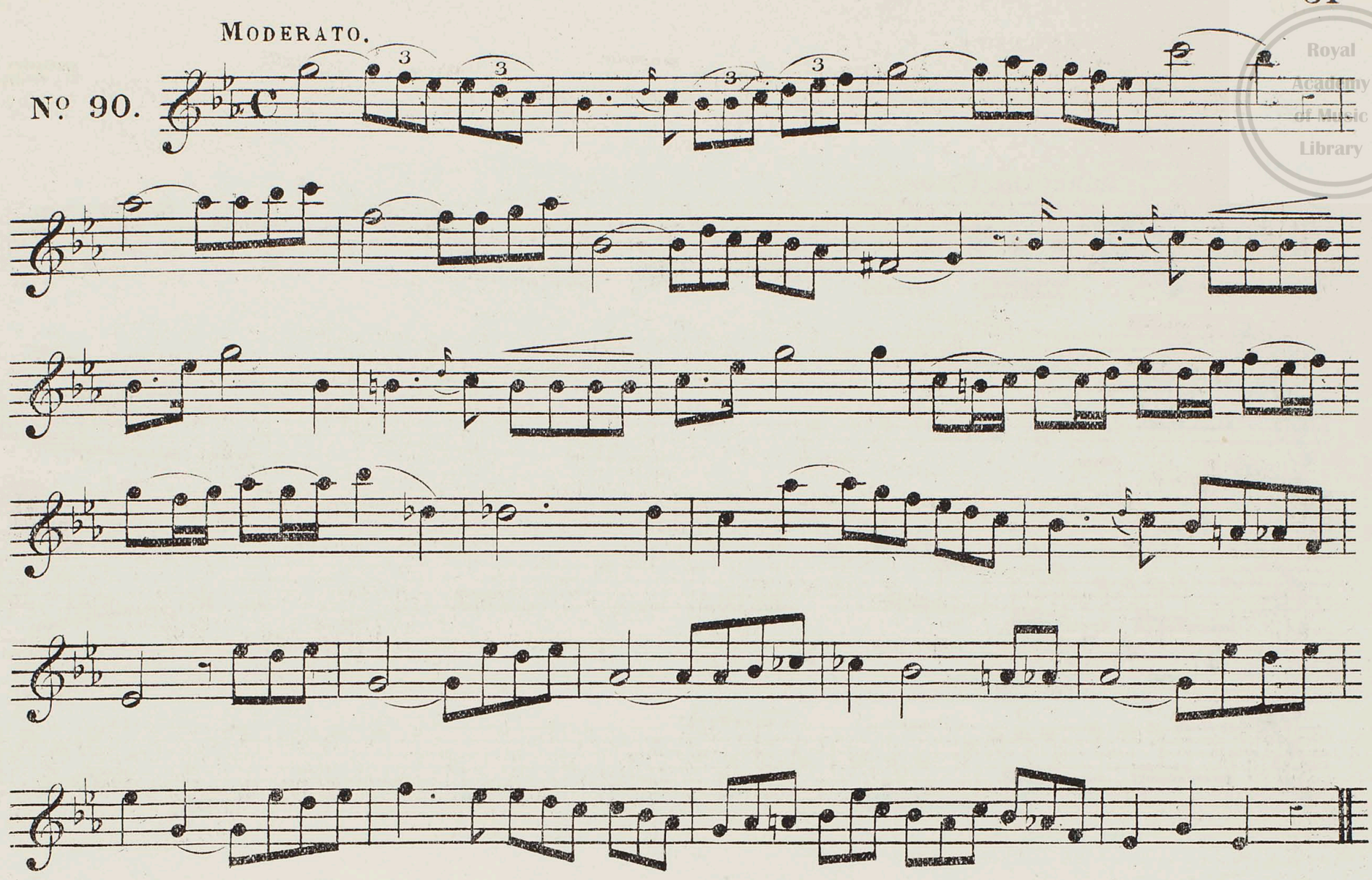

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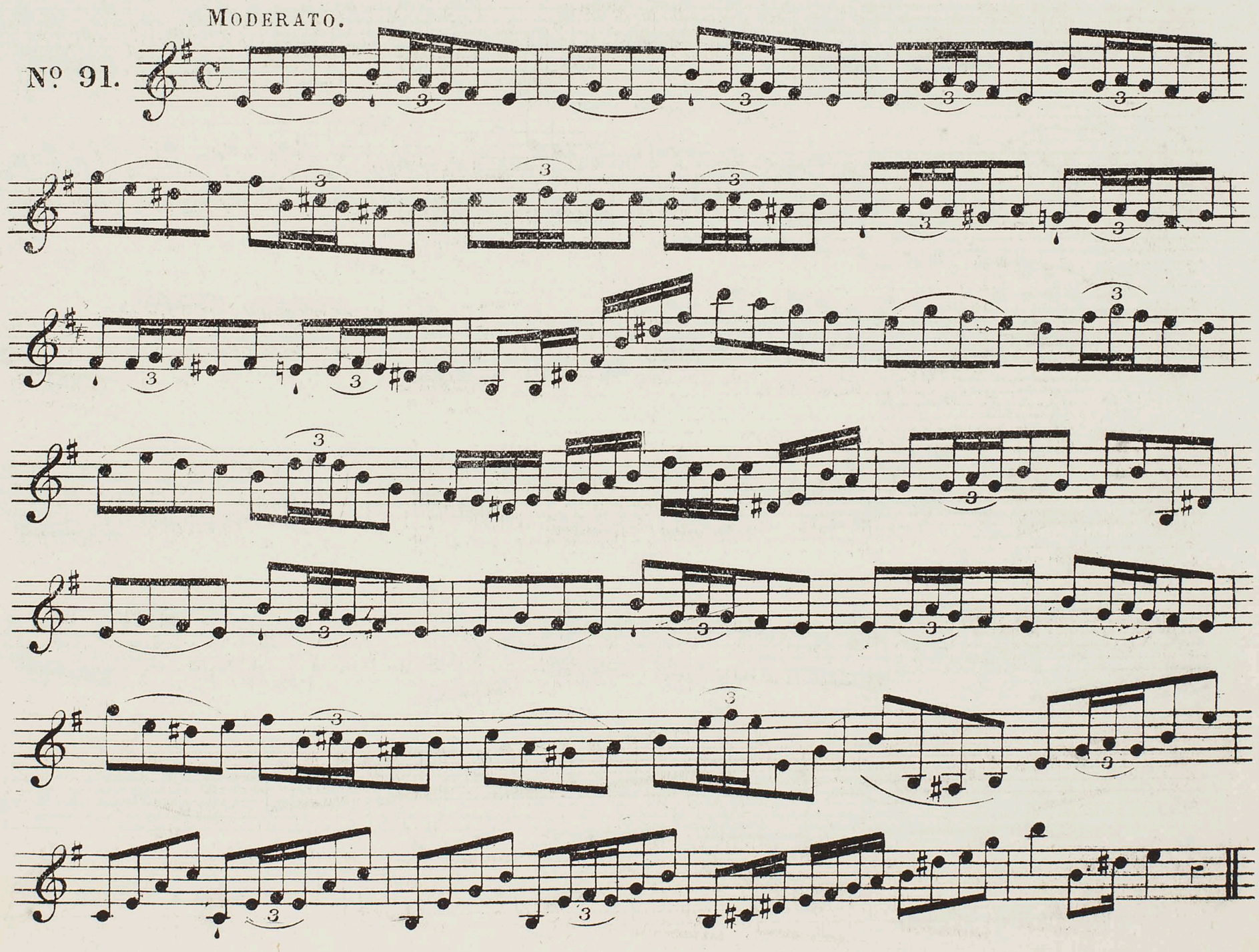

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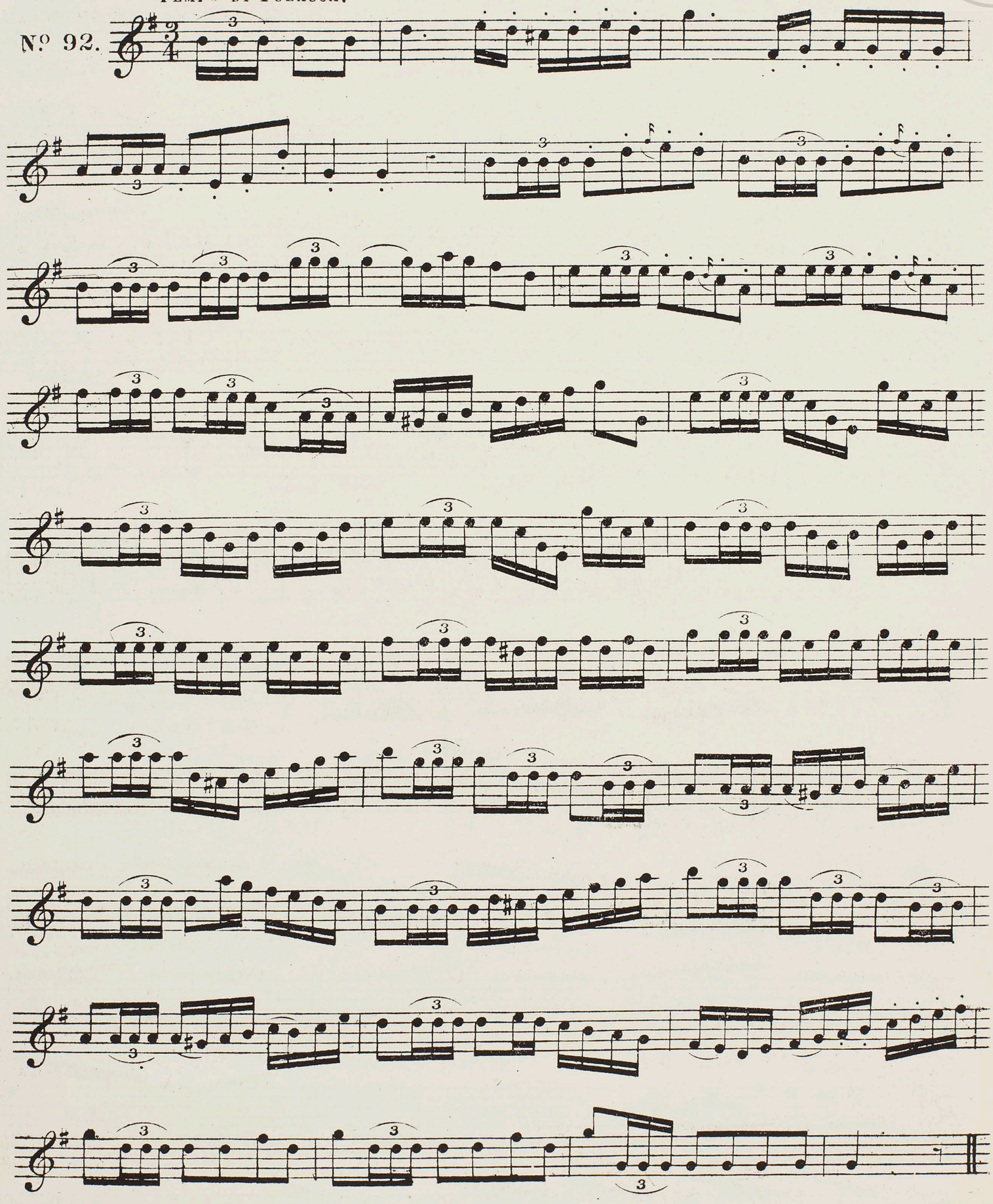
TEMPO DI POLACCA.



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ANDANTE.

№ 93.

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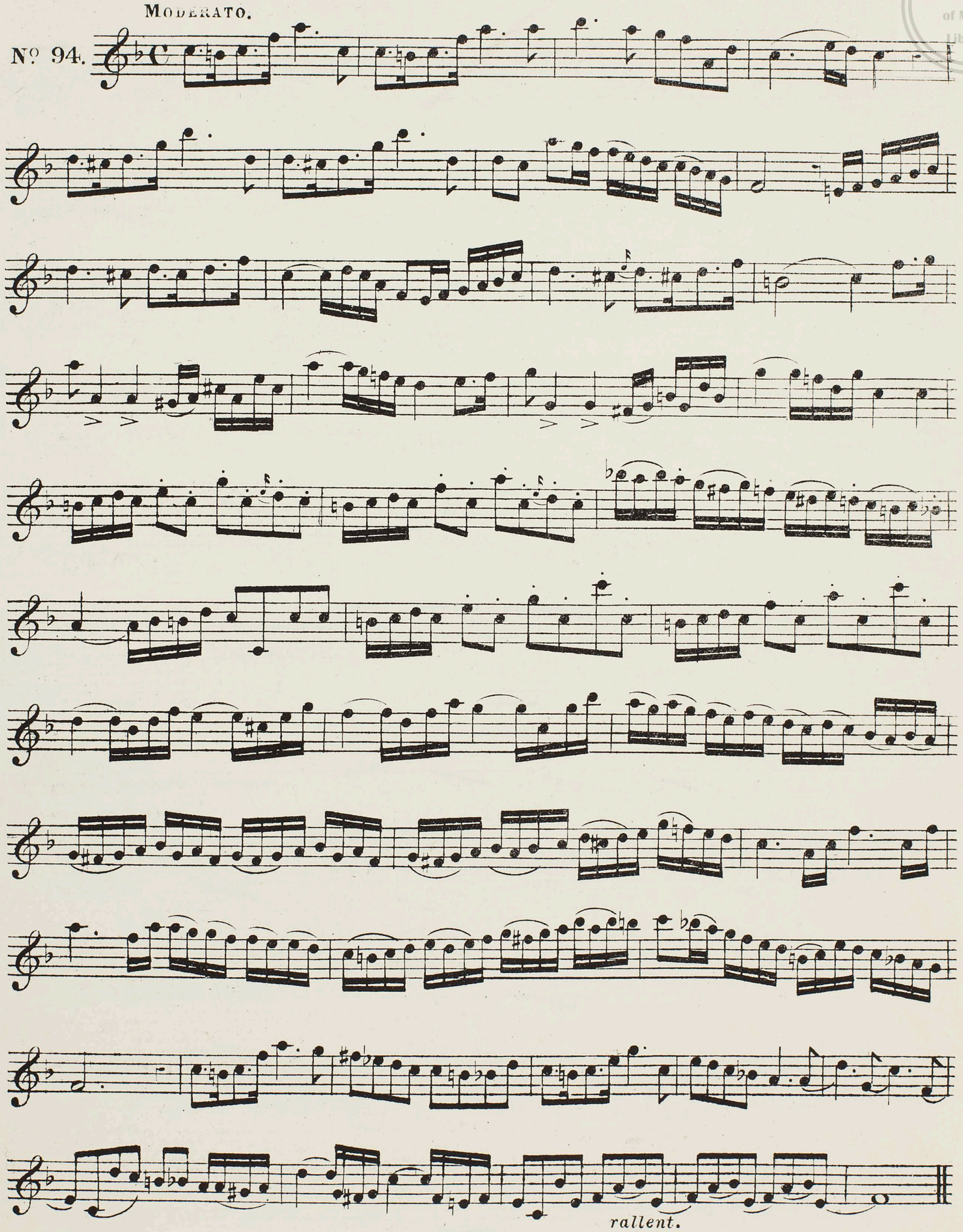

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MODERATO.

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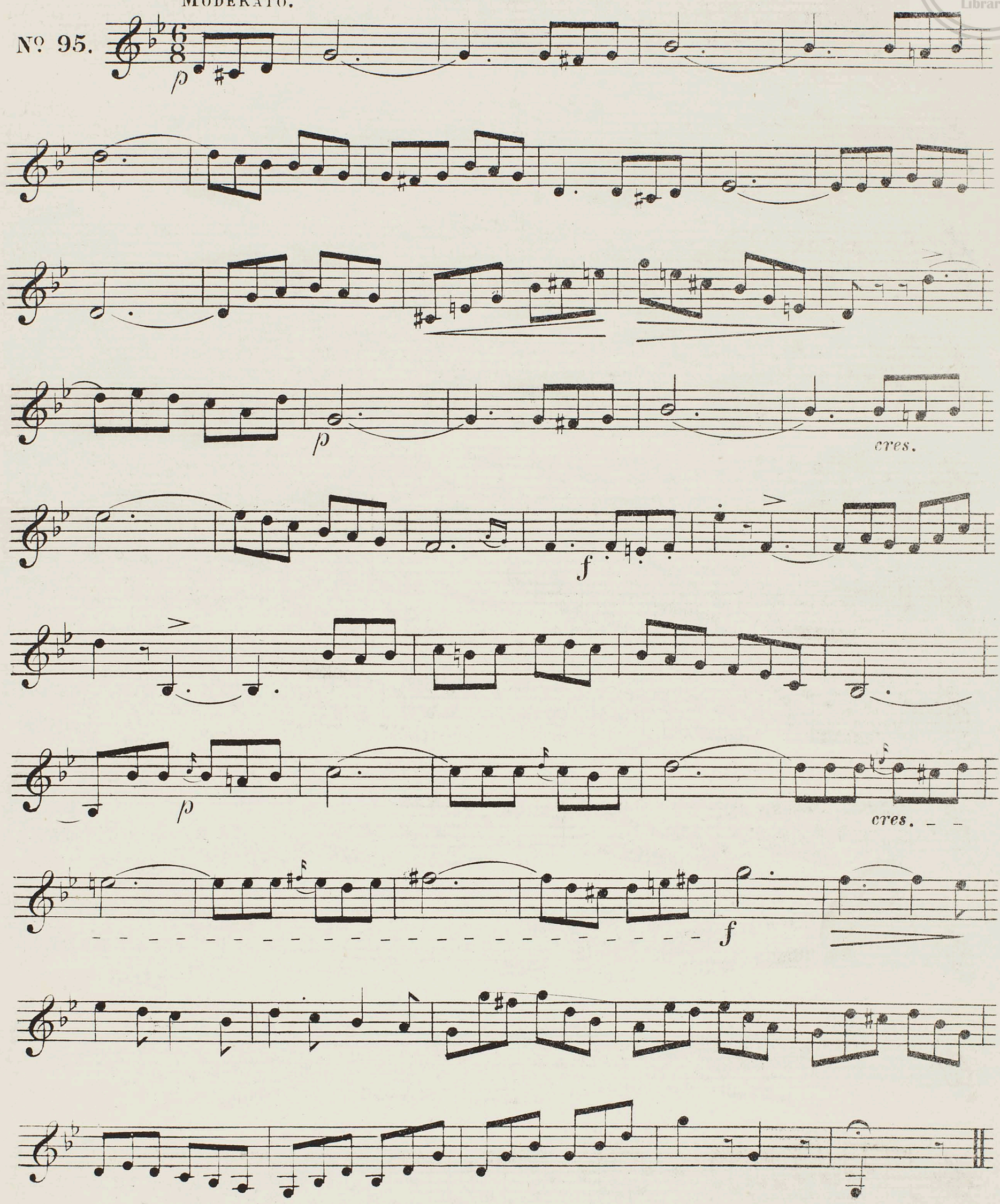

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Nº 96.

MAESTOSO.

f

p

1

cres.

p

hr *hr*

cres.

dim.

ritard. *f* *à tempo.*

dolce *p*

hr *hr*

cres.

accelerando.

f

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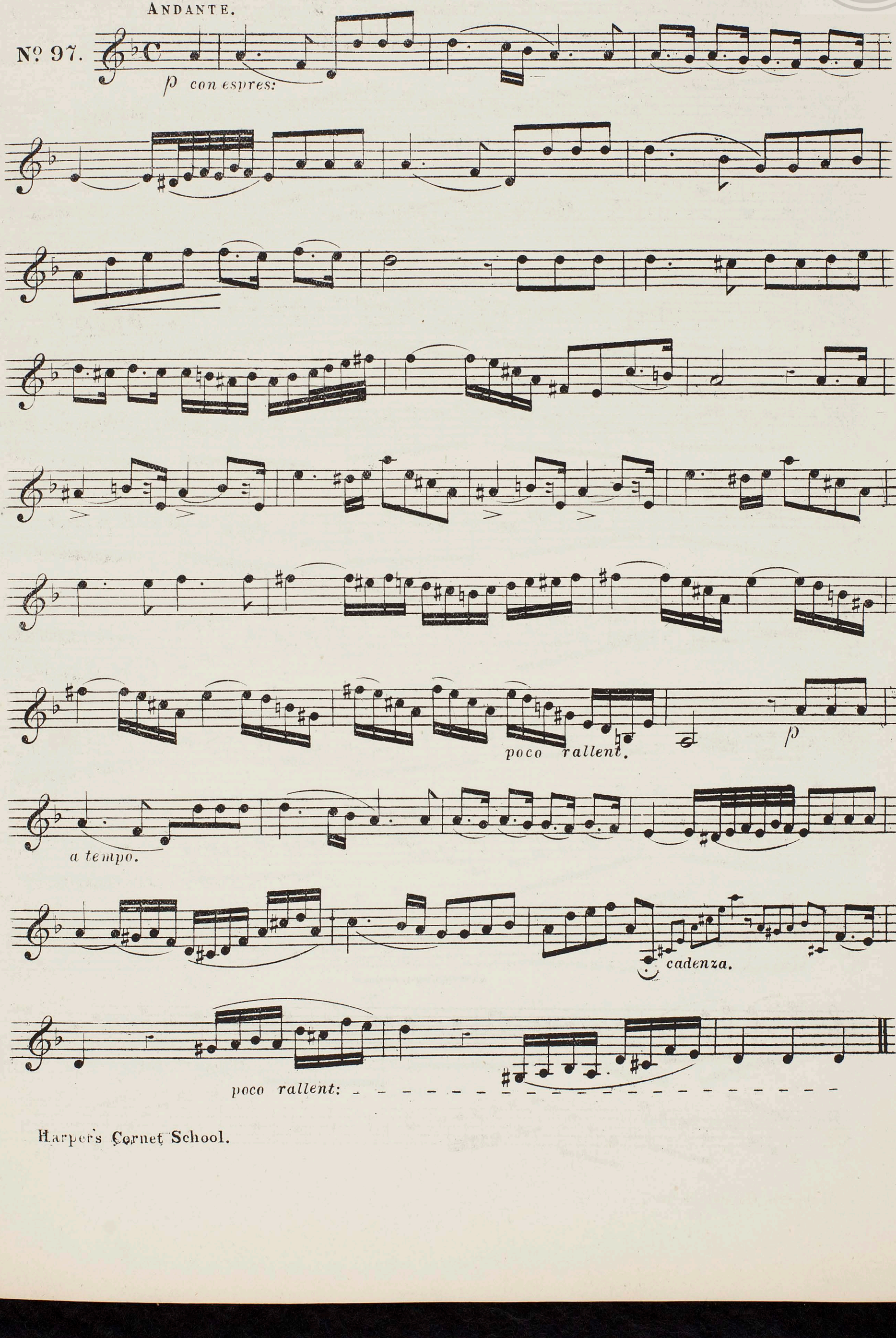
ANDANTE.

No 97.



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ALLEGRETTO.

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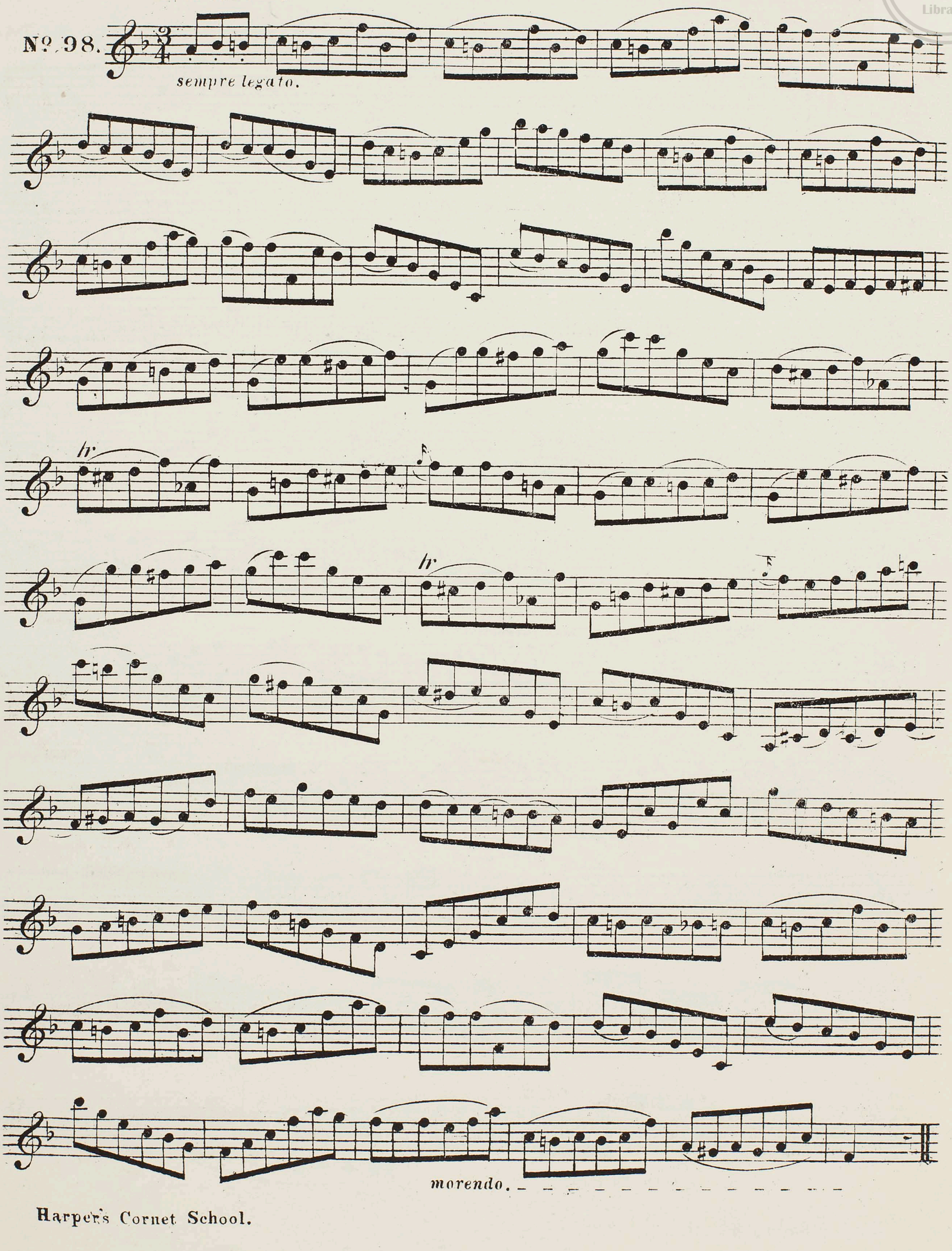

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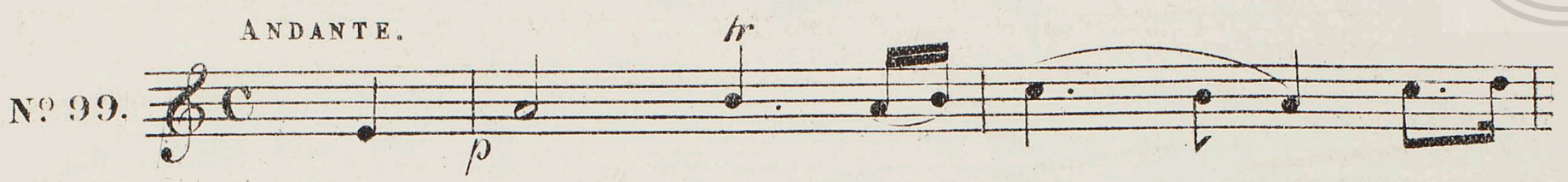

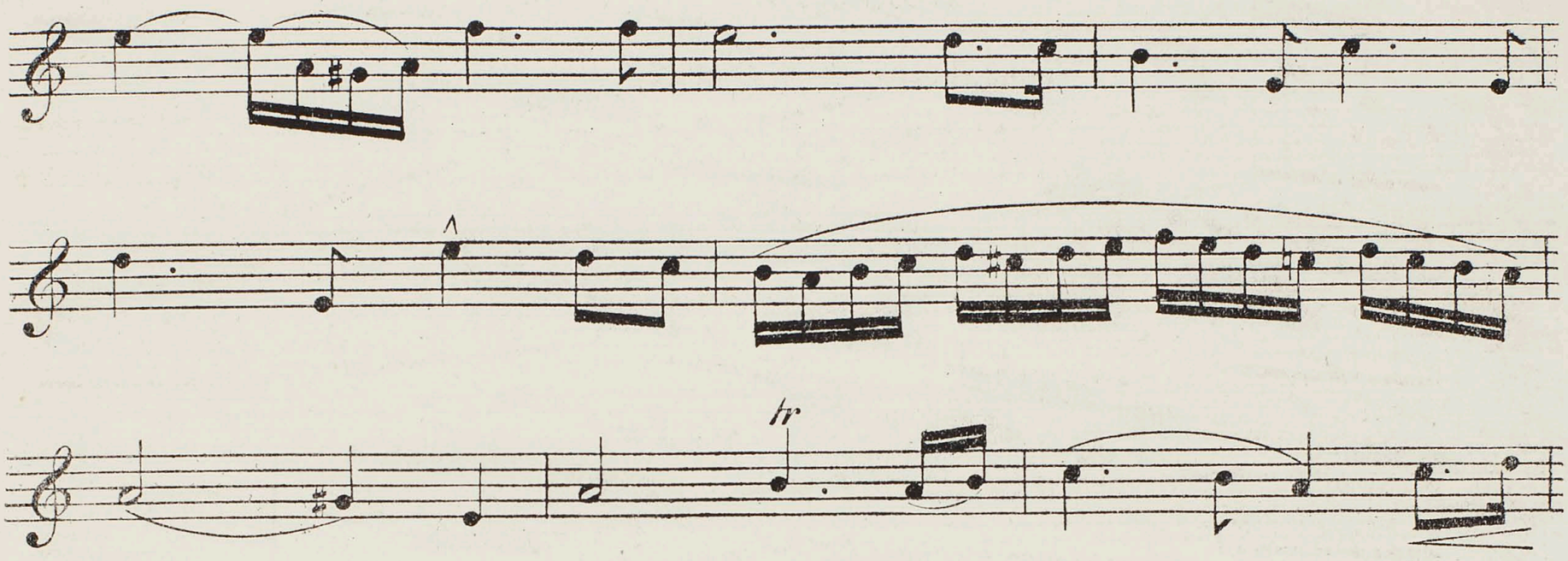

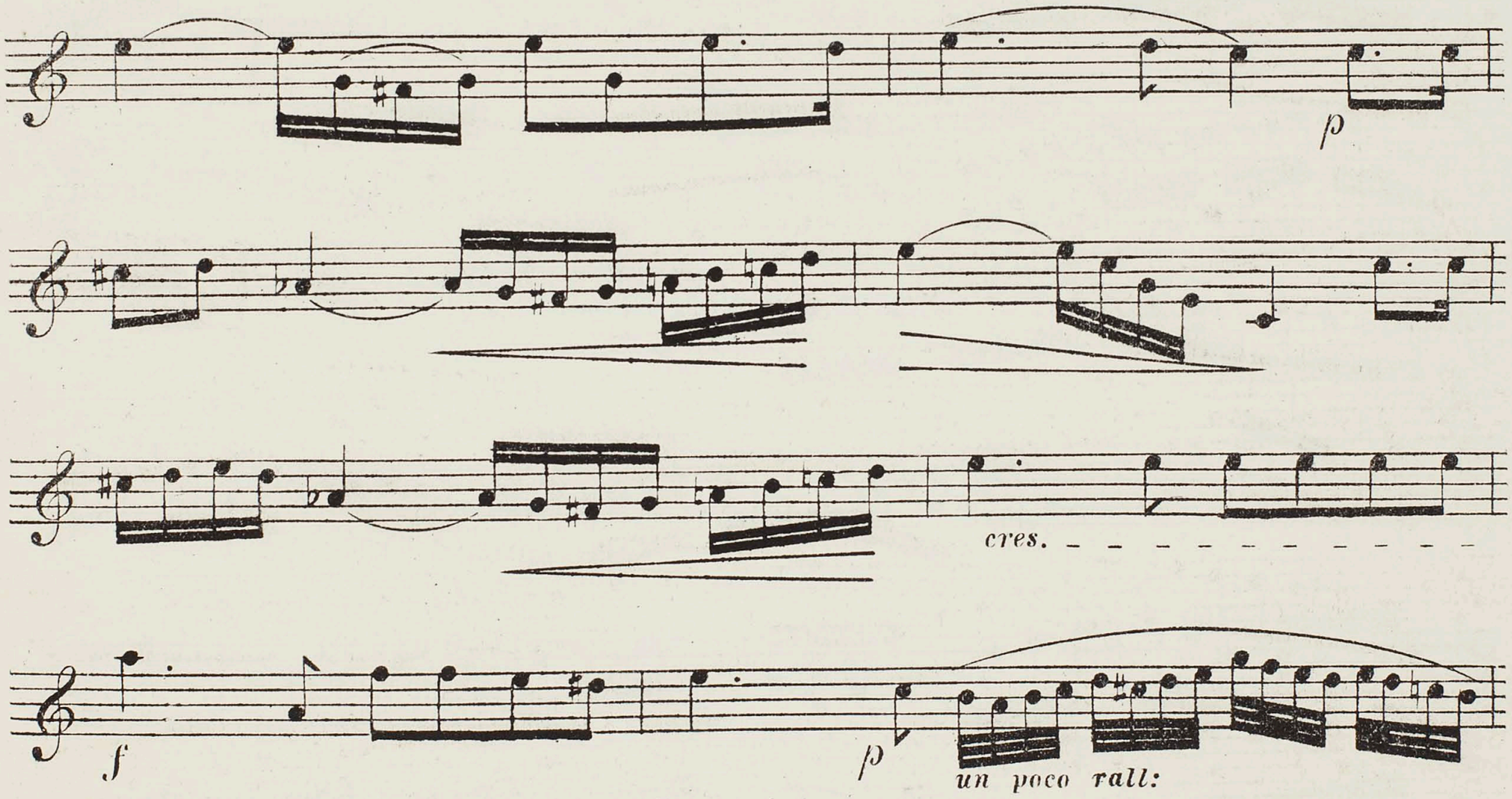

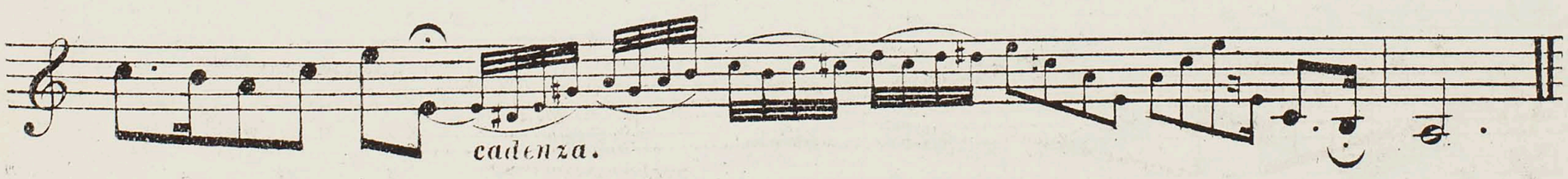

MODERATO.

No 100.

con espress. *mf*

un poco rall:

più mosso.

p

f

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EXPLANATION OF VARIOUS WORDS USED IN MUSIC.

Adagio ..... a very slow and expressive movement.
Andante ..... a slow movement.
Andantino ..... a little quicker than Andante.
Allegretto..... slower than Allegro.
Allegro ..... lively, quick.
A Tempo ..... in time.
Ad Libitum .... at pleasure or discretion.
Affettuoso ..... affecting, tender.
Agitato..... with passion, with agitation.
Al Segno..... repeat from this sign 𝄋.
Amoroso..... tenderly.
Animato..... with boldness and spirit.
Allegro Assai.. very lively, faster than Allegro.
Bis..... twice.
Brillante..... brilliant, rapid.
Cantabile..... in a singing and graceful style.
Capriccio..... an irregular composition.
Calando..... gradually diminishing the sound, and slackening the time.
Coda..... a supplement.
Con Anima ..... with feeling and energy.
Concerto..... a piece for one Instrument with accompaniments.
Crescendo ..... a gradual augmentation of sound; or <
Con Spirito..... with animation.
Con Brio ..... with spirit.
Con Fuoco..... with fire, with energy.
Diminuendo.... gradually diminishing the sound: or >
Dolce ..... softly, sweetly.
Da Capo ..... repeat from the begining.
Espressivo..... with expression.
Fine..... the end of a piece.
Finale..... the last movement.
Forte..... loud. marked thus *f*.
Fortissimo..... very loud, or *ff*.
Forzando ..... a stress upon a note, marked thus *fz*.
Grave..... very slow and solemn.
Grazioso..... in a graceful manner.
Largo ..... very slow time.
Larghetto..... not quite so slow as Largo.
Lento..... a trifle faster than Larghetto.
Legato ..... smooth and connected.
Leggiero..... lightly.
Loco..... to be played as written.
Moderato ..... moderately quick.
Maestoso ..... majestically.
Molto..... very.
Meno..... less.
Ma..... but.

Marziale..... in a martial style.
Mezzo..... half, moderate, as *mf* or mezzo forte, moderately loud.
Morendo..... gradually diminishing the sound until it dies away.
Moto, or con moto... very brisk, with animation.
Non Troppo ..... not too much.
Non Tanto..... not so much.
Obbligato..... an indispensable part.
Pastorale..... music in a pastoral style.
Pomposo ..... in a majestic style.
Presto..... very quick.
Prestissimo..... as quick as possible.
Più ..... more.
Poco ..... little.
Piano..... soft, marked thus *p*.
Pianissimo..... as soft as possible, thus *pp*.
Rallentando or Rall: / *Ritardando or Rit:* — gradually slackening the time.
Risoluto ..... in a bold resolute style.
Rinforzando..... increasing gradually the sound <
Spiritoso ..... spirited.
Senza..... without.
Sempre..... always.
Simile..... play in a similar manner.
Slentando..... slackening the time.
Soave ..... softly.
Smorzando..... subdue the sound.
Sostenuto..... sustained.
Sotto..... under.
Sotto Voce..... in an under tone or soft manner.
Stretto or Stringendo..... accelerating the time.
Scherzando ..... playful.
Subito..... distinct.
Segue ..... go on to next movement without stopping.
Smorzando..... diminishing the sound.
Solo..... alone, one Instrument only.
Staccato..... short and detached.
Tempo or A Tempo. in time.
Tempo Primo ..... in the original time.
Tempo Giusto ..... exact time.
Tenuto..... hold the note its full length.
Tutti..... all.
Tacit..... silent.
Veloce ..... with rapidity.
Vigoroso..... with force and energy.
Volta..... time.
Volta I^ma..... the first time.
Vivace..... with vivacity.

APPENDIX.

OPERATIC AIRS.

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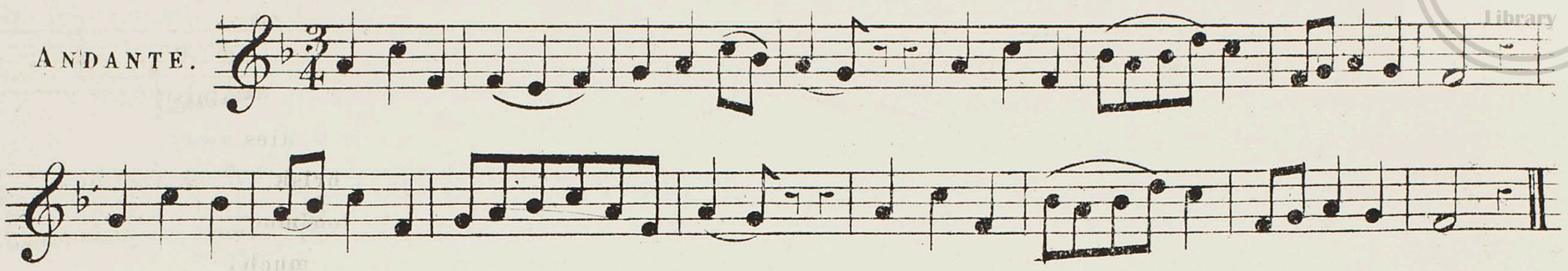
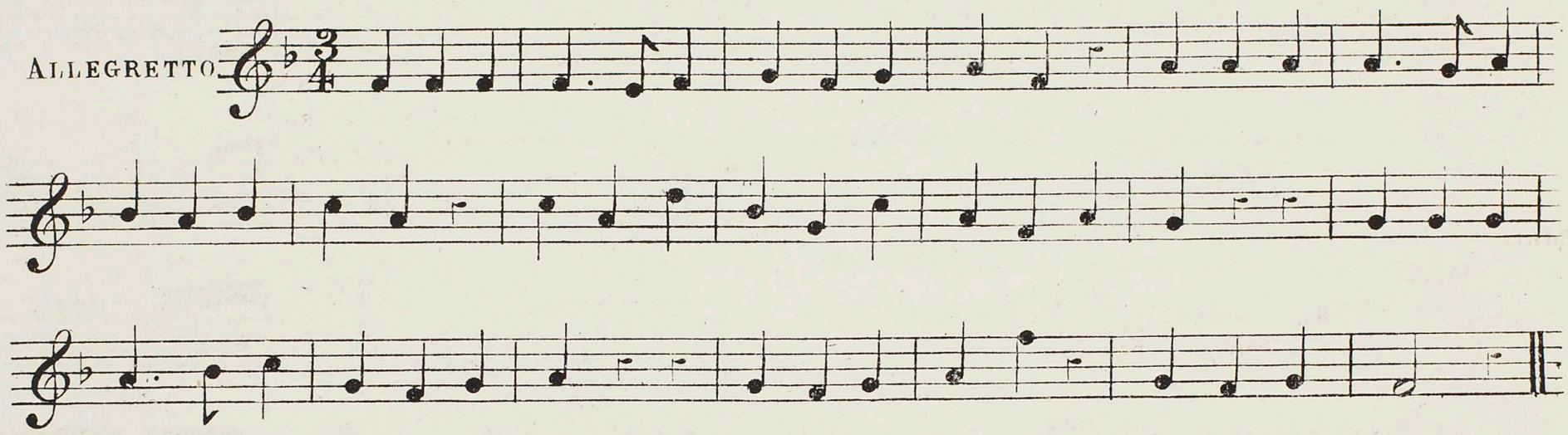
MOZART.

ANDANTE.



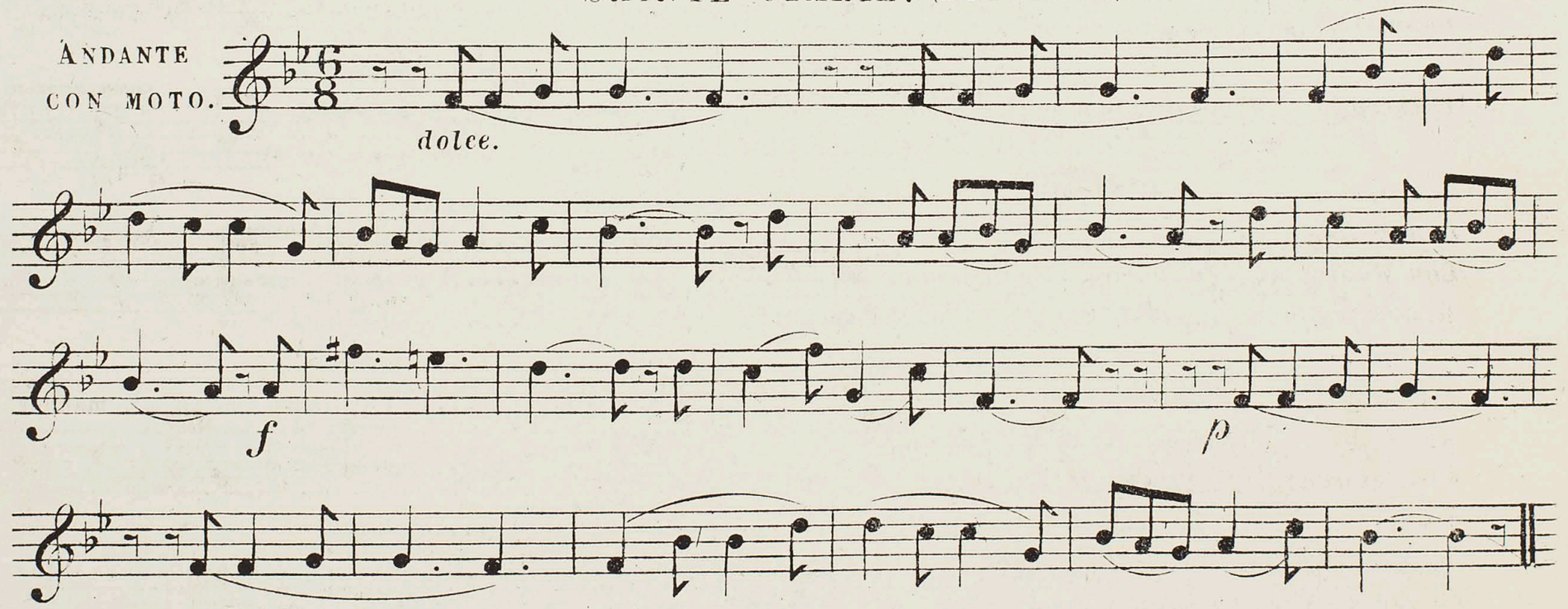
(*FIGARO.*) MOZART.

ALLEGRETTO



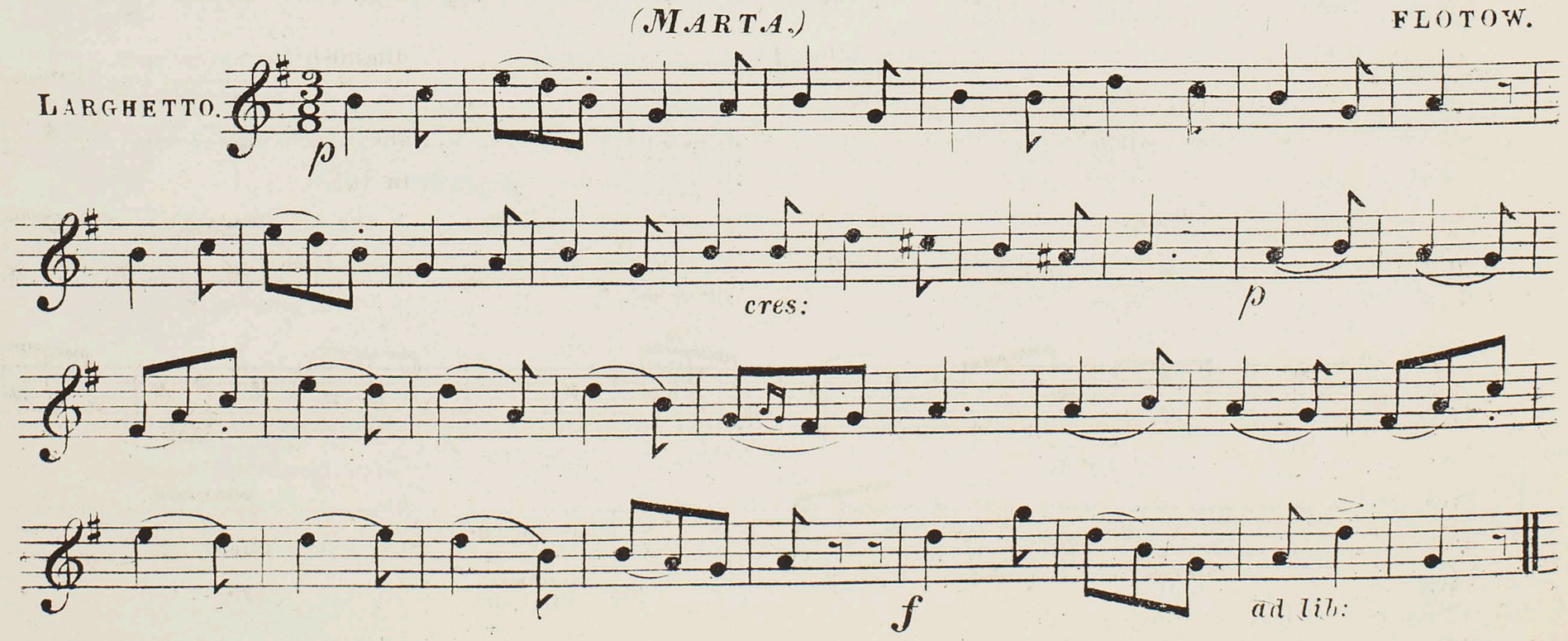
"*SAINTE MARIE.*" (*DINORAH.*) MEYERBEER.

ANDANTE CON MOTO.



(*MARTA.*) FLOTOW.

LARGHETTO.



(MARTA.)

FLOTOW.

ALLEGRO NON TROPPO.

p

f

ritard:

à tempo.

f *p*

"LA CI DAREM." (DON GIOVANNI.)

MOZART.

ANDANTE.

p

mf

p

cres: *dim:* *p*

(IL TROVATORE.)

VERDI.

ANDANTINO.

p

fz

pp

rall:

p

à tempo.

pp morendo.

rall:

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(RIGOLETTO.) VERDI.

ANDANTINO.

cantabile. *f* *pp* *fz* *pp* *f* *p* *cres.* *f* *p*

"QUANTO E BELLA." (L'ELISIR D'AMORE.) DONIZETTI.

LARGHETTO.

p *cres:* *f* *rall:* *p* *à piacere.* *à tempo.*

(*RIGOLETTO.*) VERDI.

ALLEGRETTO *mf*

con brio.

(*RIGOLETTO.*) VERDI.

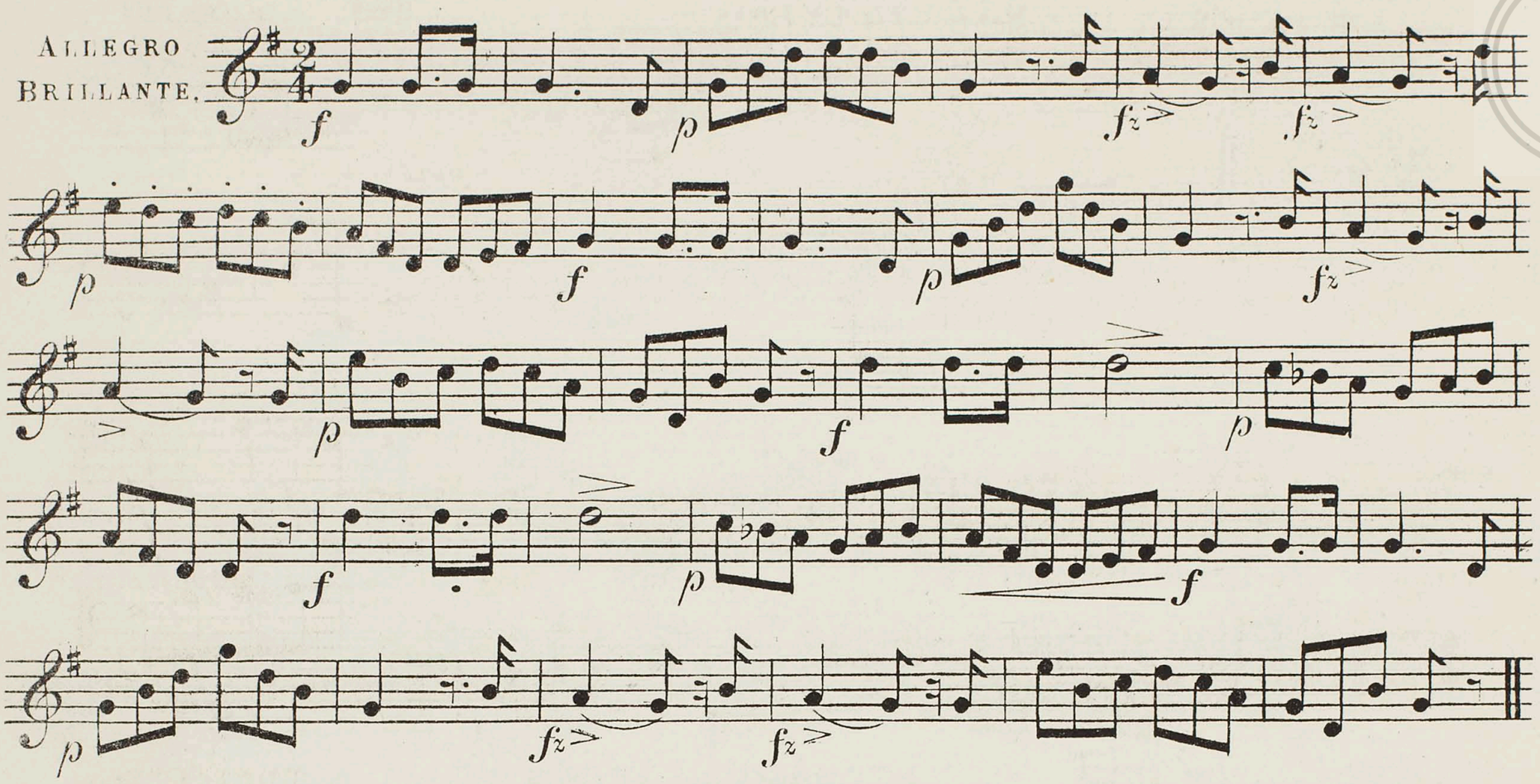
ALLEGRETTO. *mf* *p* *f* *p* *f*

(*OTELLO.*) ROSSINI.

ANDANTE. *p* *cres:* *dim:*

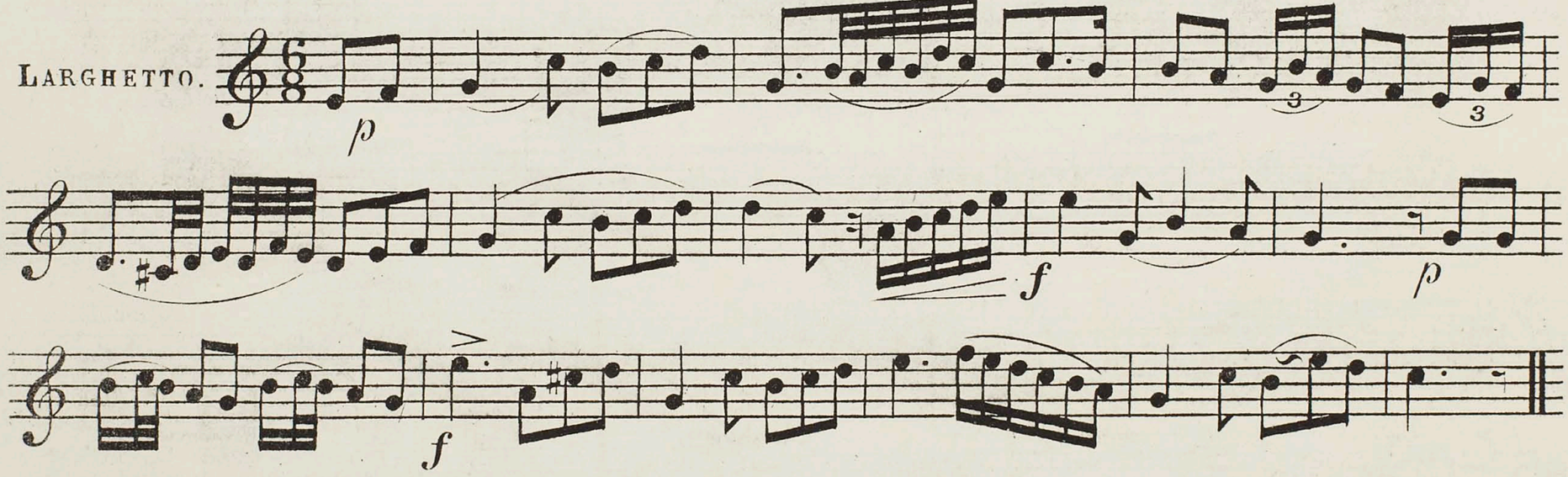
March from "William Tell." — Rossini.

Allegro Brillante.



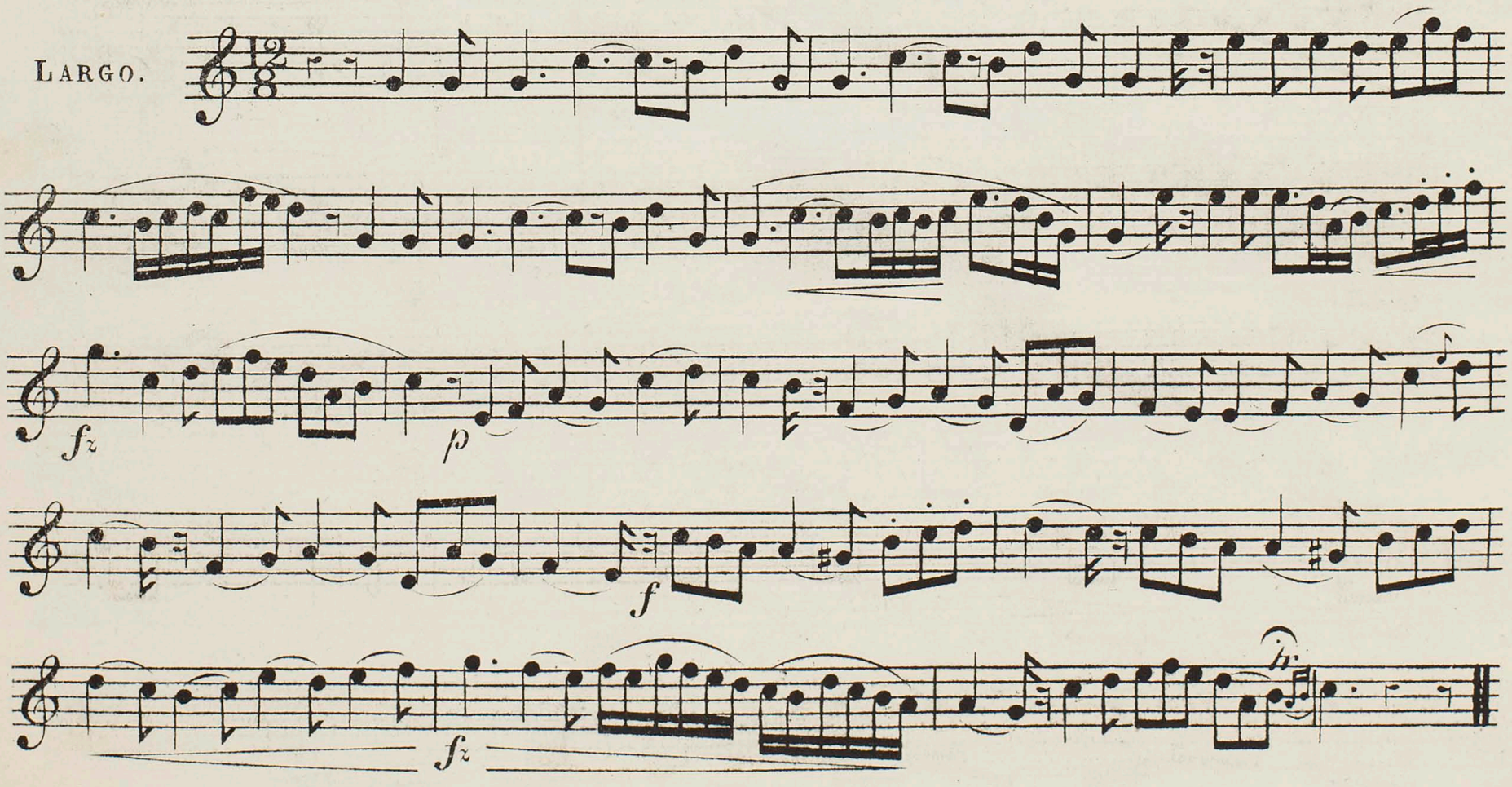
(*L'Elisir d'Amore.*) — Donizetti.

Larghetto.



A te o cara. (*I Puritani.*) — Bellini.

Largo.



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(*SEMIRAMIDE.*) ROSSINI.

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ALLEGRO.

8.

8.

D.C.

SPIRITO GENTIL. (*LA FAVORITA.*) DONIZETTI.

LARGHETTO.

p

f

p

cres:

f

ritard:

p

rall:

rall:

Gold Medal International Exhibition of Inventions and Music, London, 1885,
for General Excellence of the Instruments made by them.

RUDALL, CARTE & CO.'S
CORNETS.

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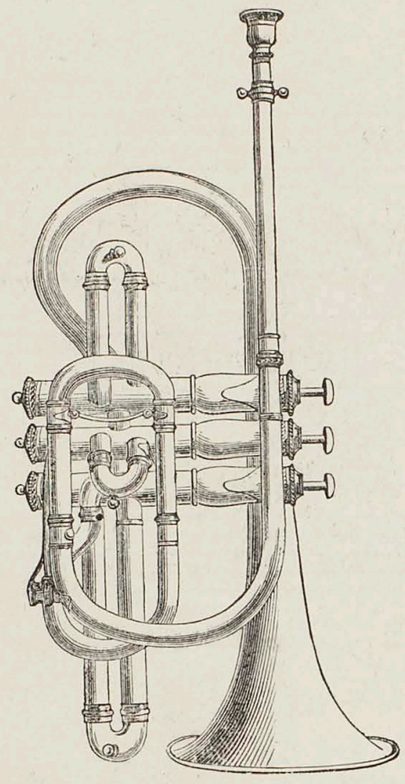
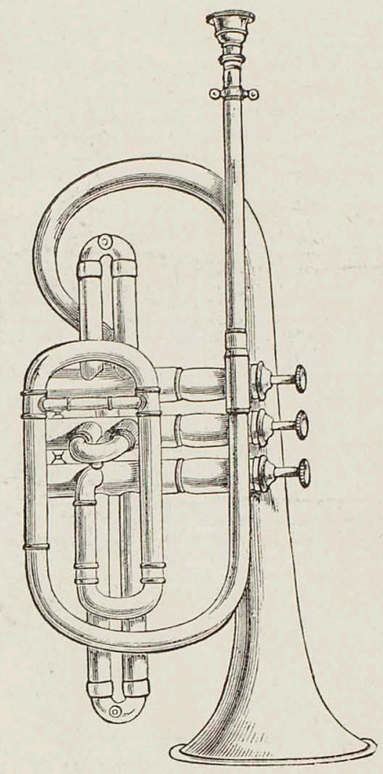


Cornet in B flat at £8 8s., or with Piston Water-Key, £9 9s.



Cornet in B flat at £4 4s., or with Single Water-Key, £4 14s. 6d.

	First Class. £ s. d.	Second Class. £ s. d.	Third Class. £ s. d.	Fourth Class. Superior Foreign Manufacture. £ s. d.
Cornet in B flat, with detached Bell, extra short action, the area of the bore of the Pistons absolutely the same throughout, with all the most recent improvements—extra hard exterior piston casings and interior cylinder linings	8 8 0	—	—	—
Do. do. with Piston Water-Key	9 9 0	—	—	—
Electroplating, extra	2 2 0	—	—	—
Electroplating and gilding, extra	4 4 0	—	—	—
Echo Attachment to Cornet	3 3 0	—	—	—
Cornet in B flat, with detached Bell	—	6 6 0	4 4 0	3 3 0
Electroplating, extra	—	1 11 6	1 11 6	—
Double Water-Key	—	1 1 0	—	—
Single Water-Key	—	0 10 6	0 7 6	—
Pocket Cornet in B flat	8 8 0	6 6 0	4 4 0	—
Soprano Cornet in E flat	8 8 0	6 6 0	4 4 0	3 3 0
Cornet in B flat, of sterling silver	45 0 0	—	—	—

CASES.

Fitted Wood Case, lined with Plush	0 10 6	—	—	—
Do. do. lined with Baize	0 8 0	—	—	—
Black Enamelled or Brown Leather Case, lined with Wash Leather	1 1 0	—	—	—
Do. do. lined with Velvet	1 6 0	—	—	—
Tooled Leather Case, lined with Velvet	1 10 0	—	—	—

Messrs. Rudall, Carte & Co. beg to draw particular attention to their Cornets at £4 4s. They have no hesitation in stating that no Cornets have ever been issued, at the price, of the same excellent quality—all the essential parts being made by good hands, with the appliances used for the most expensive instruments.

THE NEW PISTON WATER-KEY, lately invented by Messrs. Rudall, Carte & Co., will be found invaluable to Soloists. It may be used with the greatest ease whilst playing, without moving the hands—the water-key being opened by a small piston acted upon by the little finger of the left hand.

So satisfied are Messrs. Rudall, Carte & Co. of the superior quality of their Cornets as compared with any hitherto produced, that they are willing to send them ON TRIAL WITHOUT CHARGE to any professional performer on his forwarding satisfactory references.

23, BERNERS STREET, OXFORD STREET, LONDON, W.

PRIZE MEDAL

1862.

GOLD MEDAL,

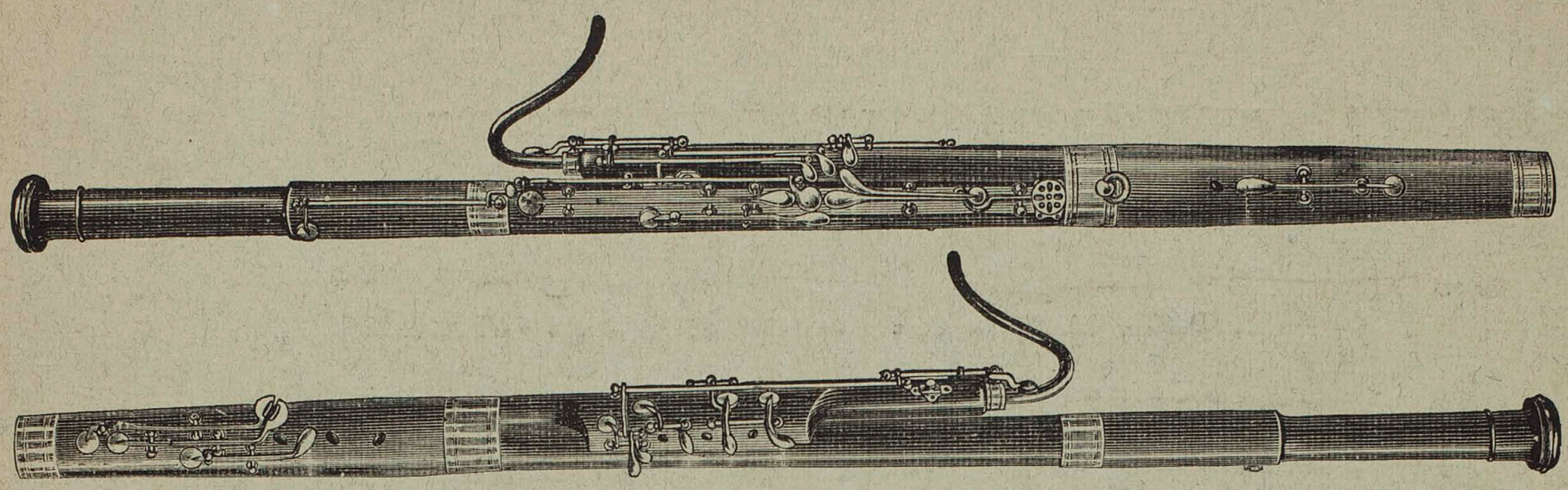
1885.

RUDALL, CARTE, & CO.

Gold Medal International Exhibition of Inventions and Music, London, 1885, for General Excellence of the Instruments made by them.

Royal Academy of Music Library

INDESTRUCTIBLE EBONITE BASSOONS.

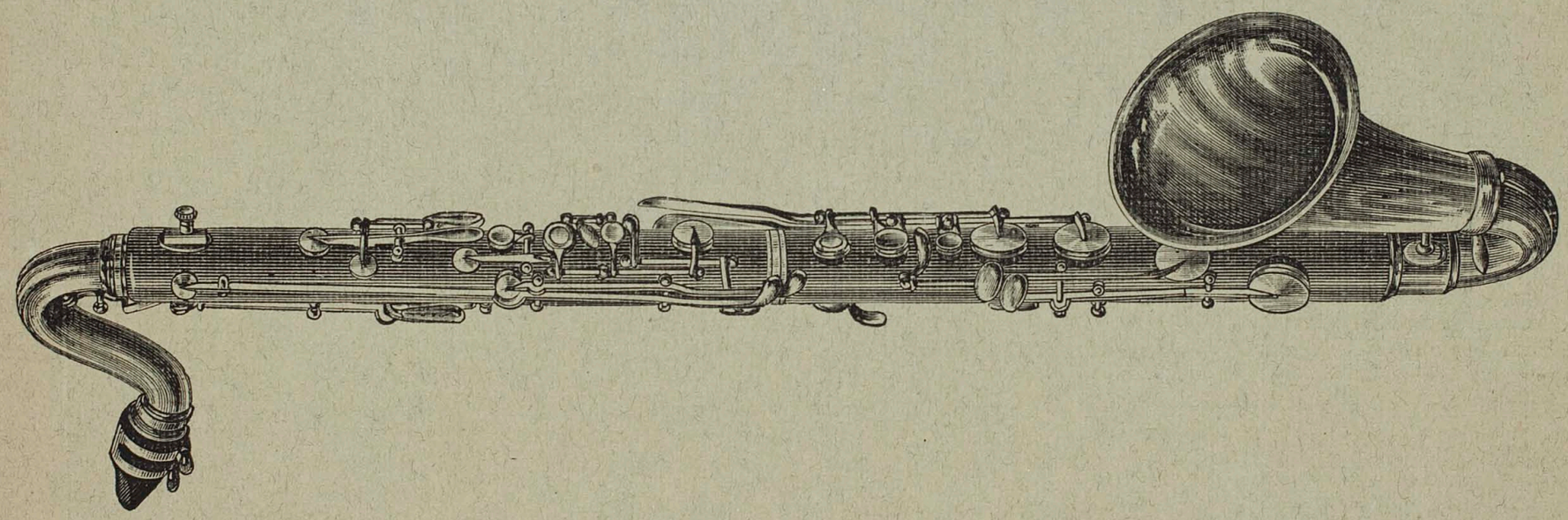


Since the instruments made by Savary, no Bassoons have been manufactured that will at all compare with the Ebonite Bassoon recently turned out by Messrs. RUDALL, CARTE, & Co. Their great durability makes them specially suited for use in the Army. They never crack in any climate, and will be found to be much cheaper in the end than wooden ones. The tone of these instruments is simply perfection, and the ease with which the notes in the upper register can be produced will be found to be very remarkable. Great care is taken with the tuning, and an instrument is never sent out which is not worthy of being put into the hands of the most critical professional player.

PRICES.

Ebonite Bassoon, with 17 German Silver Keys	£25 0 0
Brown or Black Leather Case	1 11 6
" " Bassoon Carriage	0 5 0
Bassoon of Maple, with Ebonite Tenor joint, 17 German Silver Keys	18 18 0

INDESTRUCTIBLE EBONITE TENOR & BASS CLARIONETS.



PRICES.

Ebonite Tenor Clarionet, in E flat	£17 17 0
Ebonite Bass Clarionet, in B flat	22 0 0
Black or Brown Leather Tenor Clarionet Case	0 17 6
" " Bass " "	1 5 6
" " Carriage for Clarionet	0 5 0

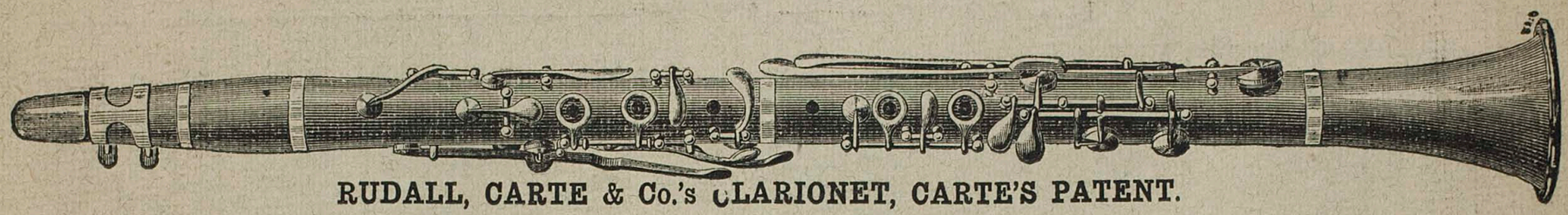
RUDALL, CARTE, & CO.'S

Instruments gained a **GOLD MEDAL** *at the International Exhibition of Inventions and Music, London, 1885.*

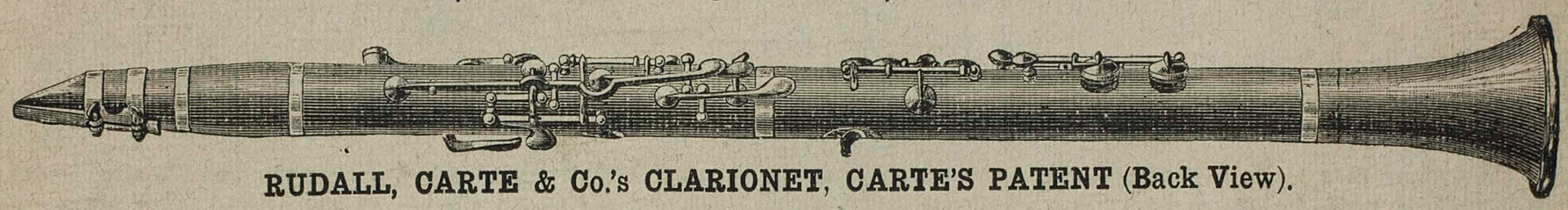
Royal Academy of Music Library

INDESTRUCTIBLE EBONITE

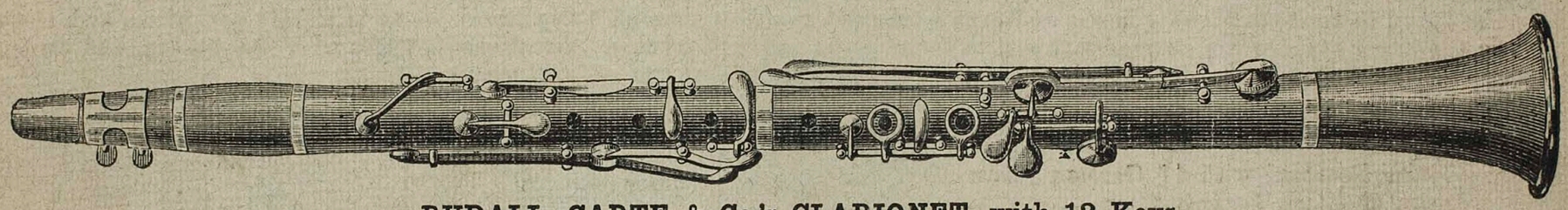
CLARIONETS, OBOES, BASSOONS, MILITARY FLUTES & PICCOLOS



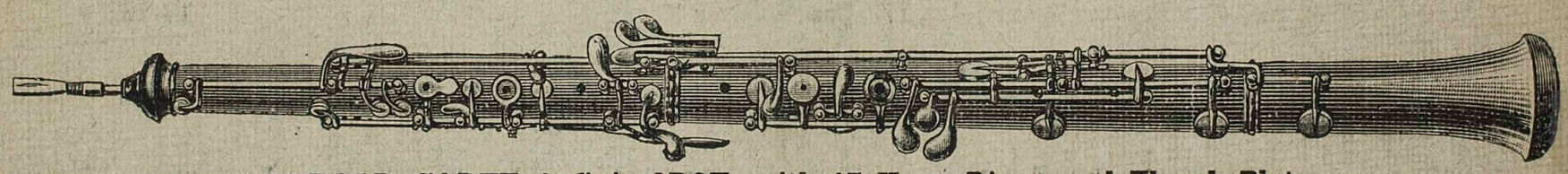
RUDALL, CARTE & Co.'s CLARIONET, CARTE'S PATENT.



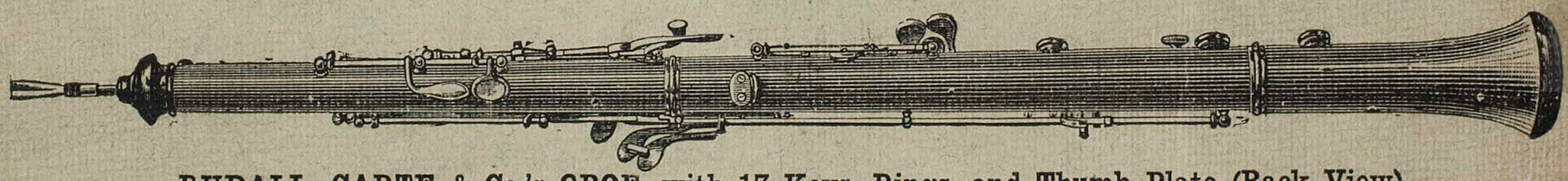
RUDALL, CARTE & Co.'s CLARIONET, CARTE'S PATENT (Back View).



RUDALL, CARTE & Co.'s CLARIONET, with 13 Keys.



RUDALL, CARTE & Co.'s OBOE, with 17 Keys, Rings, and Thumb Plate.



RUDALL, CARTE & Co.'s OBOE, with 17 Keys, Rings, and Thumb Plate (Back View).

The difficulty there is in preventing Cocoa Wood from cracking in hot climates has induced Messrs. RUDALL, CARTE, & Co. to turn their attention to the manufacture of Clarionets, Oboes, Bassoons, Military Flutes and Piccolos, in Ebonite, or Vulcanised India-rubber, which they have been for some time using for the New System Flutes, etc., with the most satisfactory results.

Ebonite has no grain, and is impervious to moisture. It can therefore neither warp nor crack, and is consequently eminently suitable for these instruments. Anyone who has had the management of a Military Band, particularly in a hot climate, will be able to realise the immense importance of having them made of a material that *is certain not to crack*, and is also not brittle. One great trouble of Clarionet-players, too, which is done away with, is the necessity there frequently is for having the mouth-piece relaid, in consequence of the moisture of the mouth having destroyed the "lay".

The only reason this material has not been more generally introduced before by Messrs. RUDALL, CARTE, & Co., has been the great difficulty in working it.

The Clarionets in Ebonite which have been made to order for professional players and others during the last few years, and the numerous Flutes that have been made of this material, by this firm, for orchestral and other purposes, have *thoroughly tested it in every way*. Some poor kinds of Ebonite have been made abroad with not very satisfactory results, but the Presidents of Band Committees may order these instruments with perfect confidence, as, during the whole period that Messrs. RUDALL, CARTE, & Co. have been using it, *i.e.*, fourteen or fifteen years, *they have not had one instance of an instrument cracking.*

The difficulty of making instruments in Ebonite has now been overcome, and, as experience has shown them to be eminently durable, and very beautiful in tone, there is no doubt that they will now carry all before them.

	£	s.	d.
Ebonite Clarionet, in A, B-flat, C, or E-flat, with 13 German Silver keys	9	9	0
Do. do. with 14 German Silver keys (the 14th being the extra C sharp)	10	10	0
Do. do. with 15 German Silver keys	11	0	0
Ebonite Clarionet, Carte's Patent, ordinary fingering, but doing away with the difficulty of the back thumb-hole, with extra C-sharp, side B-flat and double action G-sharp keys, German Silver	11	11	0
Ebonite A, B, C, or E-flat Clarionet, 15 German silver keys, double action G-natural and G-sharp, with 6 roller keys (The Professor's Clarionet)	13	13	0
Ebonite Tenor Clarionet, with German Silver keys and rings	17	17	0
Ebonite Bass Clarionet, with German Silver keys and rings	22	0	0
Ebonite Oboe, with 15 German Silver keys and 3 rings	14	14	0
Do. do. with 17 German Silver keys, rings and thumb-plate ...	16	16	0
Do. do. going down to B-flat	18	18	0
Ebonite B-flat Flute, E-flat or F Piccolo, with 4 German Silver keys on pillars	3	3	0
Ebonite D, E-flat, F Piccolo, or B-flat Flute, with 6 German Silver keys on pillars	4	4	0
Ebonite E-flat or F Flute, with 5 German Silver keys on pillars, Military Pattern	4	4	0

	£	s.	d.
Ebonite E-flat or F Flute, with 6 German Silver keys on pillars ...	6	6	0
Do. do. with 8 German Silver keys on pillars, with modern foot joint	9	9	0
Ebonite Cylinder Concert Flute, 8 German Silver keys on pillars, with modern foot joint	9	9	0
Ebonite Cylinder Concert Flute, Old System, German Silver keys, all covered holes, and modern foot joint	15	15	0
Ebonite Bassoon, 17 German Silver keys	25	0	0
Black Enamelled Leather or Brown Leather Case for A, B-flat, C, or E-flat Clarionet	0	10	6
Do. do. for Oboe	0	10	6
Do. do. for D, E-flat, or F Piccolo	0	5	0
Do. do. for B-flat Flute	0	7	0
Do. do. for E-flat or F Flute with 6 keys	0	8	0
Do. do. for E-flat or F Flute with 8 keys	0	9	6
Fitted Case for Cylinder Flute	0	10	6
Black Enamelled or Brown Leather Case for Bassoon	1	11	6
Black or Brown Leather Bassoon Carriage	0	5	0
Fitted Case for Oboe	1	7	6